













**DICTIONARY**  
**OF**  
**NATIONAL BIOGRAPHY**  
**(Supplement)**



**DICTIONARY  
OF  
NATIONAL BIOGRAPHY**  
(Supplement)

**Volume I (A-D)**

*Edited by*  
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## PREFACE

The Dictionary of National Biography no longer requires any formal introduction. The compelling relevance to the needs of laymen and professionals alike is the living testimony to the vision of the late Dr. S. P. Sen who, as the Director of the Institute of Historical Studies, first mooted the idea of the DNB. With unerring accuracy he identified a major gap in our understanding of the national past and decided to fill it up, with an almost missionary zeal that marked the later years of his life. Apart from being intellectually honest, the DNB, as conceived by him, was refreshingly free from regional chauvinism, political intolerance or communal bigotry which had tainted several lesser attempts on a regional scale. His ability to bring together contributors belonging to many discrepant disciplines spoke of an uncompromisingly liberal and open-minded approach which was characteristic of Dr. Sen as a historian. It is in the fitness of things that the DNB continues to serve as the orthodox model for many other exercises of its kind. The DNB Project, for which he worked so hard, will be much the poorer without him.

The present Dictionary of National Biography, in four volumes, and covering the first twenty five years after Independence, as the name suggests is a Supplement to the original title of the same name, also in four volumes, published between 1972 and 1974. The first four volumes of the Dictionary published earlier cover the period of modern Indian history from *circa* 1800 to 1947. These years, marking the advent of the 19th century, and ending with the attainment of Independence, do indeed constitute an important phase of our history. The year 1947, obviously enough, is a Great Divide. But it is necessary to remember that history is a continuing process and that post-independence India offers a field of fruitful study, replete with the efforts of the nation to rebuild itself and find for it a place in the world of fellow-nations. It is a story which alternates aspirations with achievements, success with failure, much done with still more to be done, challenges with responses. At the inception of the Project, it was rightly decided to continue it so as to cover the subsequent periods in turns. To begin with, it was planned to cover the first twenty-five years after Independence as a supplement to bring the Dictionary up-to-date.

The original 4-volume Dictionary of National Biography, planned and worked out on the lines of similar works in other countries, and especially on the pattern of the Oxford Dictionary of National Biography, is the model on which the present Supplementary volumes are based. The task has been more intensive in this case in that, whereas the original volumes cover a total period of a century and a half, the present venture is concerned with a comparatively much limited perimeter of only 25 years. This will be evident from the fact that while the number of entries, spread over 150 years, is about 1400, almost the same number has been dealt with in the Supplement, even though the span covered by it is a restricted span of a quarter-century.

It is gratifying that the use of Dictionaries as Books of Reference is speedily on the increase. Biographical collections, both in English and in principal Indian languages, are making their appearances with fair frequencies, but their coverage, on the whole, remains limited in scope. These works, as their titles indicate, deal with segments in relation to sects or communities, regions, and variant groups such as scientists, litterateurs, saints, thinkers, philosophers, social reformers, artists, freedom-fighters, representative women, even Puranic heroes and heroines. None of these works are intended to meet the demand of a Dictionary of National Biography.

The need for a Dictionary of National Biography, understood in the proper sense of the term, thus remains. The present volumes, like their predecessors, are intended to fulfil that need and present to the reading public, authentic and well-documented bio-sketches of prominent personalities in India, with tangible contributions to the making of India during the quarter of a century since Independence. The entries cover, as far as practicable, lives and works of people of this period from all walks of life—politics, religion, social reforms, philanthropy, education, science, technology, medicine, law, administration, journalism, fine arts, business and industry, sports and athletics.

There has been, however, a striking departure in the modalities governing the present series, from the principle followed in the compilation of the Dictionaries of National Biographies compiled in other countries. It relates to the inclusion of living personalities, who do find a place in our arrangements, unlike in similar other publications. The Editor of the first 4 volumes and indeed the initiator of the Project gave his own reasons for the inclusion of living personalities in the Dictionary. These reasons emanate from a way of thinking which is reasonably expected to find acceptance with many but perhaps not all. At any rate, the late Editor, Dr. S. P. Sen, writing in 1972 gave out that "In the Supplementary Project, covering the period from 1947-1972, we, however, propose to follow a different principle, and leave out those who are still with us....Unseemly controversies may arise and the best way to avoid them is to follow the principle of excluding living persons when dealing with the contemporary period". At a subsequent stage Dr. Sen decided to revert to the practice followed earlier in the Dictionary of National Biography and include living persons. The reason for this reversal was the consideration, earlier entertained and expressed in the Preface to the Dictionary of National Biography :

"If anybody is worthy of esteem and gratitude, there is no harm in giving him (or her) his (or her) due even when he (or she) is alive instead of waiting till after his (or her) death....If we have to revise our estimate because of his (or her) later career, it will be done in the next edition or in the supplements".

Thus as in the earlier titles, so in the present volumes the 'eminences' still with us have not been left out simply on the ground that their life's story is not yet over. Whether one agrees with this view or not, there is likely to be unanimity in accepting the proposition that a rigid line, drawn around a person, in terms of a calendar year, is not a desideratum for, if for example, 1972 or as a matter of fact, any other year is taken as a cut-out year, a particular life story, dating back to post-1947 years, deserves to be remembered by and told about to his fellow-men, not only here but elsewhere too, would have remained unnoticed. In the treatment followed we have given more emphasis on the starting year in 1947 and less on the year that comes at the end i.e. 1972. It has so occurred that a person who had been alive and in full vigour when his life-story was being written for the Editor's desk, passed on since then, before the volume in which he or she appears saw the light of day. Regretfully enough, it has not, in all cases, been possible to incorporate the date of death. We express our apologies for the lapse. The reader will kindly bear in mind that the write-ups started being composed and received years before they could appear in print.

It may well be presumed that much labour and the labour of many have gone into the presentation of this Series. The Project was taken on hand in 1975, with the sanction of Government of India Grant and Grant-in-aid by several State Governments. If the selection of names for inclusion in the Dictionary was a stupendously responsible job, the initial names being drawn up by universities and learned academies of long standing at the State level, on whose consensus the list was finalised, the job of entrusting the write-ups to suitable and deserving contributors proved an even more challenging task. Paucity of funds stood in the way of availing ourselves of the services of Research Fellows, as in the case of the first 4 volumes of the Dictionary of National Biography, leaving us no option than to request the contributors concerned to take on the double role of collector of data and compiler of the sketch or sketches as the case might have been. It is indeed pleasing to note that the response was, on the whole, encouraging. For the contributors it has been a labour of love; the token honorarium that we could provide for was hardly an incentive. Even then the response was magnificent and but for this, their ungrudging and selfless cooperation, we would not have been able to present to our readers these volumes, intended to fulfil the needs for and demands of a Dictionary of Biography, on a national plane. We have taken utmost care to include eminent persons not only from all walks of life but also from all States and Union Territories comprised in the Republic of India.

One obvious criticism that may readily occur in regard to the list of selection is that some of the entries relate to persons whose work hardly travelled beyond the confines of the State or States to which they belonged, or that the persons whose life and work relate to the same sphere of activity, irrespective of State to which they belong, are not of a uniform level, or that a man of letters of a particular region, for instance, may have found a place whereas a person belonging to another State, possessing hardly less talents, may have been left out. We did our best to avoid this, for it might be construed as discrimination; in the end we reconciled ourselves to the unalterable position that our developments have not followed a uniform pattern

and hence no rigid principle or standard can be applied or even adopted without affecting the balance of representation. Our first and foremost aim has been to include all individuals, with noteworthy achievements to their credit, enriching both regional and national heritage, for, after all, the latter is not independent of attainments within the limits of a regional level, be it linguistic or otherwise.

We do not claim the publication as a complete or even comprehensive one. No venture like this can be a complete one, especially in regard to a multi-lingual country of such vast magnitude as ours. There may be omissions in the list, even though opinions on the propriety of inclusion is bound to be divided. But we would assure our readers that no deliberate omission has been permitted and the selection has been strictly on the basis of consensus arrived at through consultation with State Universities, reputed academies and seminaries etc. Even then it may not have been possible to guard against omissions and if there be any we shall rectify the same in the next edition or in the addendum. An addendum has become a necessity since some of the entries were received long after they were due, for reasons beyond our control. The Addendum will appear at the end of the fourth and last volume

As in the case of the Dictionary of National Biography (1800-1947), the list of names drawn up Statewise for practical convenience, later were put together on an all-India basis, irrespective of State, region, community, religion and caste, in the present volume the same practice has been followed. It is hoped that this arrangement of the names of the 'eminences' of modern times will go a long way to foster the feeling of national integration among the present generation who need it badly in the context of the current divisive forces at work.

In arranging the names in alphabetical order, the surname has been followed wherever possible. The different ways in which the same surname is written is likely to cause some confusion; to avoid or at least to minimise it we have arranged them under the same categories. To give examples, Dutt, Dutta and Datta appear under Datta, like Majumder, Mazumder and Mojumdar under Majumdar with the variations shown in each case. A much more serious problem occurs in respect of names which include names of parent or village or caste, but not surname. In such cases in order to obviate difficulties we have either given the full name, or located the individual or individuals concerned under one of the variants of the name. In all cases, ample cross references have been provided for.

A distinctive feature of the Supplementary Dictionary is that, at the end of each entry a selected bibliography has been given, indicating the sources, written and unwritten, on which the text is based. In regard to living persons written materials, understandably enough, are not available in plenty, and hence personal interviews either with the subject or his (or her) relatives and colleagues or close associates have served as the principal source-material. The materials occurring in the Bibliography, and written in State languages are spelt in Roman script for the convenience of the readers. These references which include, in many cases, articles appearing in English and language journals, souvenirs and commemoration or felicitation volumes etc. besides printed books in English, it is hoped, will enable persons desirous of acquiring fuller and more detailed information to satisfy their urge.

Attempts have been made to present the life and work of the individuals selected in the list of 'eminences' in a uniform manner, in pursuit of the guide lines laid down by the Editor and Editorial Advisory Committee. Needless to say, the length varies from entry to entry, in accordance with the importance of the roles played in our national life by the subjects concerned.

The Series-Supplementary Dictionary of National Biography-is being brought out in 4 volumes. Volume I which we have pleasure in presenting now covers names or surnames, as the case may be, starting with A and ending with D; the remaining 3 volumes are expected to be more or less, of the same size. To expedite the printing it has been decided to have recourse to off-set printing through photo composition in preference to letterpress printing. It is expected that the complete set of 4 volumes will be ready for release within two years of the appearance of the first volume.

The task, as may be well guessed, involves active work of a large number of contributors, recruited from all over the country, and an elaborate machinery looking after voluminous correspondence, careful editing, preparation of press copies and proof reading which in the case of off-set printing requires more care and expertise than called for in letterpress work. In a word, the requirements are so exacting that the compilation of Dictionary of the type we have on view needs the sustained and exclusive attention of the organisation sponsoring such a project. It means the employment of an alert staff constantly on the watch for collection of material and data, obituary notices, life sketches appearing from time to time in language periodicals etc., in anticipation of their utilisation and also for cross references, whenever the occasion arises, and not only when a specific project is taken up. This is because once the compilation of a Dictionary of Biographies, important from the national point of view such as the one undertaken by us starts, it becomes a continuous process, so that once a particular period is covered the work on the next succeeding period becomes immediately imperative. This commitment of ours was announced by the Editor of the first 4 volumes when he wrote : "Later Supplements will be brought out at regular intervals". A project like this, to be worth its name, it may be presumed easily, invariably entails, in addition to an exclusive Secretariat, large funds. Unfortunately, academies not under the direct control of the Government of India or the State Government or not enjoying an autonomous status financed by the same supreme authorities, and unlike universities which are supposedly looked after and rendered financial assistance by the University Grants Commission, have no source other than the Department of Culture, Government of India, accessible for financial assistance. But generally speaking, the Department of Culture refers such cases, for disposal by the Indian Council of Historical Research, New Delhi. As is well known, and known to their cost by institutions and academies of the categories to which we belong, that the quantum of assistance, if available, on fulfilment of unduly rigid, rigorous and often impracticable terms and conditions, falls appreciably much below the amount needed, not for making any profit but simply for meeting minimal expenses involved in terms of remuneration, salary, establishment, secretariat work, procurement of materials, editing, preparation of press copies, and above all, the cost of paper and printing. The position as it prevails now is not only far from encouraging, but positively distressing. But we are fortified with the conviction that the self-imposed task of ours is a sacred task whose fulfilment means one of the effective ways in which service to the nation can be rendered on the academic front. Undeterred by the difficulties which still persist and show little signs of being solved, we pledge ourselves to the completion of the self-chosen task. The publication of the Dictionary of National Biography in phased series, in continuation of the 8 volumes now completed or about to be completed, and to bring these up-to-date is a solemn commitment of the Institute of Historical Studies and we look forward to the renewal of splendid support given by the world of scholars in India and abroad to our present commitments and future endeavours.

I repeat the stress underscored by the late Dr. Sen while presenting the first volume of the Dictionary of National Biography :

The Dictionary of National Biography will help serious students to understand better some of the trends in modern Indian history and to assess the importance of different factors which went to the making of the modern society. For example, only a careful study of biographies of those who played the leading roles in the development of the society in the 19th century can provide the answer to the question, often asked, of how much western influence or revivalism went to the making of modern India. The biographical approach will also bring out the relation between social and religious reforms and political progress. It will further clarify the roles played by different groups, believing in different ideologies and applying different techniques of action, in either the social or political development of the country. One will then appreciate that no one particular group or ideology or technique could claim to be the single factor of progress. Neither violence nor non-violence, neither extremism nor moderation, neither social reform nor orthodoxy could claim the supreme virtue of making India what it is today. It is necessary for the post-independence generation to know the real process of development and the forces and factors which helped it in order to resist attempts, in recent years, to make people believe that only one particular ideology or one particular method has brought independence and modernism. It is our duty to view the past in its proper perspective and to give each man his due."

**"A great change had come over in the period following partition and independence. Either slowly or suddenly the old stalwarts faded away into oblivion. New actors appeared on the scene, with new ideas and methods of action. Perhaps, this was inevitable and also necessary. In the changed circumstances after 1947, the old technique is hardly applicable. But though admitting the need for newer men and newer methods of action, it would be most unfortunate if the older generations are totally forgotten and their contributions totally ignored within a short span of twenty-five years. This is not, of course, an unfounded apprehension.... The objective of the DNB is to emphasise to the new generation the invaluable contributions of the early pioneers and to keep alive their memory".**

**To these we may add that the present volumes, a fitting Supplement, in carrying the story earlier unfolded, aim at assessing the life and work of men and women who saw the birth of Free India and spared no efforts to make it what India is today—a nation proud of its past and eager to build its future on ideals and models that would enable its people to take pride in their aspirations and achievements in years to come.**

**I take this opportunity to convey my grateful thanks to the members of the Editorial Advisory Committee, the contributors and the members of the Staff whose kind cooperation and ungrudging help have made it possible to complete the second phase of the project.**

**I pay my respectful homage to the memory of those of my esteemed colleagues who had enriched the volume with their learned contributions but did not live long enough to see their labours bear fruit. In particular, I recall with gratitude the splendid services rendered by the late Dr. V. G. Hatakar whose involvement with the project is hard to surpass.**

**N. R. RAY**

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## INSTRUCTIONS TO CONTRIBUTORS

- I. The entry should be in a narrative form, with full connected sentences and attention to literary style. A degree of compression, consistent with literary flavour, is desirable.
- II. The name of the person is to be written in capital letters, followed by years of birth and death within bracket.
- III. The different ways in which a name should be entered in the Dictionary for cross reference are to be indicated at the top of the sheet. The surname, where used, should be underlined.
- IV. The entry is to be divided into the following sections :
  - Section (I) Personal and Family details :  
Date and place of birth : parents, relatives, family background, social status, economic status, religion, caste, etc. marriage, children, etc.
  - Section (II) Early Life :  
Education—influences on mind and character.
  - Section (III) Career History :  
History of the entire career from the time of reaching adulthood till death (or till the present time for persons still alive), to be given in a narrative and chronological form. Controversies, however unpleasant to some, need not be avoided. In the case of a writer or a poet, an account of his principal work should be given as in a standard history of literature.  
In the case of artists, dancers, musicians, dramatists, sportsmen, etc., their special contributions in their respective field have to be brought out clearly. In the case of scientists, technologists, medicalmen, journalists, lawyers, administrators, industrialists and businessmen, the grounds of their special eminence not only in their respective professions but also in the broader national life have to be brought out. In the case of social and religious workers, their special services to the people and to the society at large have to be brought out.
  - Section (IV) Personality :  
Appearance, dress, manners and mode of life; ideas and attitudes towards different issues—Political, Social, Economic, Religious, Sectional, etc.
  - Section (V) General Estimate :  
An assessment of his or her contribution not only in his or her own particular field of work but also in the broader national life.
- V. Each Section may be sub-divided into paragraphs.
- VI. The number of words for each entry will be determined by the Editorial Advisory Committee and Contributors are requested not to exceed the limit by more than 100 words.

- VII. Contributors should allocate space among the 5 different Sections (as given under IV above) in the following order as far as possible :**

Sections (i) & (ii) 20 per cent of the total length, Section (iii) 60 per cent of the total length, Section (iv) & (v) 20 per cent of the total length.

- VIII. Contributors are requested to collect necessary biographical material from written or oral sources, including interviews with the persons concerned and/or with their relatives, friends, etc.**
- IX. A selected bibliography is to be given at the end of each entry. 'Private information' and/or 'Personal knowledge' may also be included.**
- X. Footnotes are not to be given separately. References, where necessary, should be given in the text within brackets.**

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 Askari, Syed Hasan.

Aslam, Sher Khan.  
 Athar Husain Rizvi  
     –See under Azmi Kaifi.  
 Audi, Purnanand Somu (Dr.).  
 Aurora, Jagjit Singh (Lt. General).  
 Aiyangar Ariakudi Ramanuja.  
 Ayyangar, Masti Venkatesh.  
 Ayiappan, A. (Dr.).  
 Ayyappan, Kumpalathuparampil.  
 Ayyar, A. S. P.  
 Azad, Abdul Ahad Dar.  
 Azhicode, Sukumar (Dr.).  
 Azmi, Kaifi.

## “B”

Bachchan, Hari Vansh Rai.  
 Badai, Prakash Singh (Sardar).  
 Badauni, Sahkeel (Ustad).  
 Bade Golam Ali Khan  
     –See under Khan Bade Golam Ali Khan.  
 Badodekar, Gaganhira Hirabhai.  
 Bagal, Jogesh Chandra.  
 Bagchi, Probodh Chandra.  
 Bai, Kastura.  
 Baid, Chandan Mal.  
 Baij, Ramkinkar.  
 Bajaj, Kamal Nayan.  
 Bajpae, Atal Behari  
     –See under Vajpae, Atal Behari.  
 Bajpai, Nand Dulare  
     –See under Vajpai, Nand Dulare.  
 Bakshi Gulam Mohammad  
     –See under Gulam Mohammad Bakshi.  
 Bakshi, Padumlal Punnalal.  
 Bakula, Kushok G.  
 Balakrishnan  
     –See under Chinmayananda (Swami).  
 Balasaheb Deoras  
     –See under Deoras, M. D.  
 Baliga, Anappa Vithal (Dr.).  
 Bandopadhyaya, Aseshchandra.  
 Bandopadhyaya, Bibhuti Bhusan.  
 Bandyopadhyay, Brojendra Nath.  
 Bandyopadhyay, Gopeswar.  
 Bandyopadhyay, Manik.  
 Banerjee, Sarabindu.  
 Bandyopadhyaya, Saradindu.  
 Banerjee, Shute  
     –See under Banerjee, Sarabindu.  
 Banerjee, Sibnath.  
 Banerjee, Subodh  
     –See under Subodh Banerjee.  
 Bandyopadhyay, Tarasankar.  
 Banerjee, Tridib Nath (Dr.).

- Bansil Lal.  
 Barkakati, Ratnakanta.  
 Barthakur, Indreswar.  
 Barua, Benimadhav.  
 Barua, Bhubaneswar (Dr.).  
 Barooah, Binandachandra.  
 Barua, Birinchi Kumar.  
 Barua, Harendra Nath.  
 Barua, Herambaprasad.  
 Baruah, Hittendra Kumar.  
 Barua, Parbati Prasad.  
 Barua, Pramathes Chandra.  
 Baruah, Radhagobinda.  
 Borooah, Rohini Kanta.  
 Basak, Radha Govinda.  
 Basawanal Shivalingappa.  
 Batalvi, Shiv Kumar.  
 Baya Baba Namacharya  
 -See under Namacharya Baya Baba.  
 Beg, Mirza, G. H. (Arif).  
 Beg, Mirza Mohammad Afzal.  
 Begum Akhtar,  
 -See under Akhtar Begum.  
 Behera, Bhubaneswar.  
 Bendre, Dattatreya Ramachandra (Dr.).  
 Bendre, Narayan Shridhar.  
 Beni Prasad  
 -See under Prasad, Beni.  
 Bewoor, Gurunath Venkatesh (Sir).  
 Bhabha Homi, Jehangir (Dr.).  
 Bhaduri, Satinath.  
 Bhaduri, Sisir Kumar.  
 Bhagat, Baliram.  
 Bhagavatar, Chembai Vaidyanata.  
 Bhagavatar, M. K. Thyagaraja  
 -See under Thyagaraja M. K. Bhagavathar.  
 Bhagayatar, Sebastian Kunju Kunju.  
 Bhagavatar, Venkitakrishna.  
 Bhagavati, Bijay Chandra.  
 Bhagwan Dev (Acharya),  
 -See under Acharya Bhagwan Dev.  
 Alias Dayanand Saraswati.  
 Bhagwat, Durga.  
 Bhai Pratap, Daldas  
 -See under Daldas, Bhai Pratap.  
 Bhan, Suraj.  
 Bhandari, Sunder Singh.  
 Bhandarkar, Devadatta Ramakrishna.  
 Bhanjdeo, Pravir Chandra.  
 Bharati, Chandra Sekhara (Sringeri).  
 Bhashyam, Krishnagiri Tuppal.  
 Bhasi, Thoppil.  
 Bhaskaran, R.  
 Bhatt, Sonaulah  
 -See under Sonaulah Bhatt.  
 Bhatt, Udaishankar.  
 Bhattacharya, Achintya Kumar.  
 Bhattacharjee, Debendranath.  
 Bhattacharyya, Gaurisankar.  
 Bhattacharyya, Mathuranath (Dr.).  
 Bhattacharyya, Sukanta.  
 Bhawe, Purushottam Bhaskar.  
 Bhawe, Vinobha  
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 Bhavsar, Chunilal (Shri Mota).  
 Bhojak, Naik Jaishankar  
 -See under Naik Jaishankar Bhojak  
 Bhojraj, Shewak.  
 Bhole, Keshavrao.  
 Bhonsle, Asha.  
 Bhoomaraddy, Basappa Venkappa.  
 Bhuyan, Hiranya Chandra.  
 Bhuyan, Surya Kumar.  
 Bhyrappa, S. L.  
 Birla, Rameshwardas.  
 Bismillah Khan (Ustad).  
 Biswal Dhirendranath.  
 Biswas, Chhabi.  
 Borges, Ernest Joachim Joseph (Dr.).  
 Borker, Balkrishna Bhagwant.  
 Bose, Atul.  
 Bose, Buddhadeva.  
 Bose, Debendra Mohan (Dr.).  
 Bose, Girindrasekhar.  
 Bose, Hemanta Kumar.  
 Basu, Jogiraj (Dr.).  
 Basu, Jyoti.  
 Bose, Nandalal.  
 Basu, Nirmal Kumar.  
 Basu, Rajsekhar.  
 Bose, Satyendranath (Dr.).  
 Buch, Arvindbhai Navranglal.  
 Budauni Zia-i-Ahmad.  
 Burli, Bindu Madhavacharya Venkannacharya.  
 Bux, Gulam Mohammad  
 -See under Gama.
- “C”
- Cariappa, Kodendra Madappa.  
 Chacko, I. C.  
 Chagla, M. C.  
 Chakladar, Haranchandra.  
 Chakravarty, Nirmala Sundari  
 -See under Anandamayi Ma.  
 Chakraborty, Sibrum.  
 Chakraborty, Tarapada.  
 Chaliha, Bimala Prosad.

Chaliha, Padmadhar.  
 Chand, Gyan (Dr.).  
 Chand, Hukum Seth (Sir).  
 Chand, Lakhmi.  
 Chand, Ram.  
 Chandgi, Ram.  
 Chandola, Bishambar Dutt.  
 Chandu Menon  
   - See under Menon, Oryarathu Chanda.  
 Chandy, Anna.  
 Changampuzha, Krishna Pillai.  
 Channaiyah, Sahukar.  
 Charan Singh, Radhasoami.  
 Chatrik, Dhani Ram Lala.  
 Chatterjee, Kshitish Chandra (Dr.).  
 Chatterjee, Suniti Kumar.  
 Chatterjee, Vismadev.  
 Chaturvedi, Jugal Kishore.  
 Chaudhurani, Indira Devi.  
 Choudhary, Durga Prasad.  
 Choudhury, Ahindra.  
 Chowdhury, Charan Singh  
   See under Singh, Charan.  
 Chaudhuri, J. N. (General).  
 Choudhury, Mahendra Mohan.  
 Choudhury, Manmohan.  
 Choudhury, Moinul Haque.  
 Chowdhury, Nabakrushna.  
 Choudhuri, Nirad C.  
 Chaudhuri, Ravi Sankar  
   See under Ravishankar.  
 Chaudhary, Raghunath.  
 Chaudhuri, Tridib Kumar.  
 Chavan, Yeshwantrao Balwantrao.  
 Chellaram Dada  
   See under Dada Chellaram Teckchand.  
 Chenna Reddi, Marri (Dr.).  
 Cheriyan, P. V. (Dr.).  
 Chettiar, A. M. M. Murugappa.  
 Chettiar, Karumuttu Thiagarajan.  
 Chettiar, K. V. R. M. Alagappa.  
 Chettyar, M. Ct. M. Chidambaram.  
 Chettiar, Sethurama  
   - See under Sethurama, Chettiar.  
 Chhotroy, Gopal.  
 Chinappa, P. V  
   See under P. V. Chinappa.  
 Chinmayananda (Swami).  
 Chintaman, Dwarkanath Deshmukh (Dr.)  
   See under Deshmukh, Chintaman Dwarkanath.  
 Chowdaiah, T.  
 Chowgule, V. D.  
 Coelho, George (Dr.).  
 Cooper, Rustamji Nusserwanji (Dr.).

Correia Afonso, Francisco.  
 Courtois, Victor Fr.

#### "D"

Dabir Khan, Mahammad.  
 Dada, Chellaram Teckchand Mansukhar.  
 Dadha, Siddha Raj.  
 Dagar, Aminuddin (Ustad).  
 Dagar, Hussain Uddin Khan.  
 Dagar, Moinuddin (Ustad).  
 Dagar, Nasiruddin Khan (Ustad).  
 Dagar, Rahimuddin Khan.  
 Daji, Homi F.  
 Damodaran, Sanjivayya.  
 Dandavate, Madhu  
   - See under Madhu Dandavate.  
 Dandekar, Ramachandra Narayan (Dr.).  
 Dang, Satya Pal.  
 Dar, Abdul Ahad Azad  
   - See under Abdul Ahad Azad Dar.  
 Dardi, Gopal Singh.  
   - See under Singh, Gopal Dardi.  
 Daryabadi, Abdul Majid (Maulana).  
 Dass, Alamohan.  
 Das, Amalprabha.  
 Das, Bama Charan.  
 Das, Bidhu Bhusan.  
 Das, Durga.  
 Das, Harihar (Acharya).  
 Das, Jatin.  
 Das, Jibanananda.  
 Das, Manoranjan.  
 Dash, Nilakanta (Pandit).  
 Das, Puspallata.  
 Das, Prafulla Ranjan.  
 Das, Sajani Kanta.  
 Das, Sudhi Ranjan.  
 Dash, Suryanarayan.  
 Dasappa, Yasodharamma, (H.P.).  
 Das Gupta, Promode (Comrade).  
 Das Gupta, Surendranath (Dr.).  
 Date, Keshav Trimbak.  
 Datey, Keshavrao Krishnarao (Dr.).  
 Datta, Bishambar Pandit  
   - See under Chandola Bishambar Dutt.  
 Datta, Dharendra Mohan.  
 Datta, Kalikinkar (Dr.).  
 Dutt, Nalinaksha.  
 Dutt, Narendranath.  
 Dutta, Phani Dhar.  
 Dutta, Rajani Palme.  
 Datta, Sudhindranath.  
 Dayal, Bhagwat.  
 Dayananda (Swami).

**Dey, Bishnu.**  
**Dey, Mukul Chandra.**  
**De, Sushilkumar.**  
**Deka, Haliram.**  
**Dempo, Vasantarao Srinivassa.**  
**Deodhar, Dinkar Balvant.**  
**Deoras, M. D. Alias Balasaheb Deoras.**  
**Desa, Arthur, E. (Dr.).**  
**Desai Chandulal, Manilal (Dr.).**  
**Desai, Dinkar.**  
**Desai, K. A.**  
**Desai, Maganbhai.**  
**Desai, Narayan Mahadevbhai.**  
**Desai, Ranjit**  
 -See under Ranjit Desai.  
**Desai, Thakorbhai, Manibhai.**  
**Desai, Vasant.**  
**Deshmukh, Chintaman Dwarkanath (Dr.).**  
**Deshpande, Atmaram Raoji Alias Anil.**  
**Deshpande, Purushottam Laxman.**  
**Dev, P. Kesava.**  
**Devagowda, H. D.**  
**Devi, Angurbala.**  
**Devi, Anurupa.**  
**Devi, Ashapurna.**  
**Devi, Gyatri.**  
**Devi, Harapriya.**  
**Devi, Indubala.**  
**Devi, Jagadamba.**  
**Devi, Kananbala.**  
**Devi, Malati.**  
**Devi, Nalinibala.**  
**Devi, Sarajubala.**

**Devi, Sarala**  
 -See under Sarala Devi.  
**Devi, Siddheshwari.**  
**Devi Chaudhurani, Indira**  
 -See under Chaudhurani Indira Devi.  
**Devika Rani.**  
**Devraj Urs.**  
**Dhar, Narendra Chandra**  
 -See under Anirvan (Shrimat).  
**Dharkar, R. S.**  
**Dharmadhikari, Dada.**  
**Dhillon, Gurdial Singh (Dr.).**  
**Dhondge, Keshav Shankar.**  
**Dialdas, Bhai Pratap.**  
**Digvijai Nath (Mahant).**  
**Digvijaysinhji, H. H.**  
**(Jamsaheb of Jamnagar).**  
**Dikshit, Uma Shanker.**  
**Dinkar, Ramdhari Singh.**  
 -See under Singh Ramdhari (Dinker).  
**Divetia, H. V.**  
 -See under H. V. Devetia.  
**Dongerker, S. R.**  
**Douressamy, Ansari P.**  
**Dowerah, Jatindranath.**  
**D'Souza, Jerome (Rev. Fr.).**  
**Dube, Shyama Charan.**  
**Duggal, Kartar Singh.**  
**Duggan, Jamshetji Nasarvanji.**  
**Dukhan Ram**  
 -See under Ram, Dukhan.  
**Durani, Saleem.**  
**Dwivedi, Hazari Prasad.**





# DICTIONARY OF NATIONAL BIOGRAPHY

## ABASAHEB GARWARE

—See under Garware, Abasaheb

## ABBAS, KHWAJA AHMAD (1914- )

Khwaja Ahmad Abbas, a novelist, short-story writer, playwright, biographer, script-writer, journalist and film-maker, was born on 7 June, 1914 at Panipat in Haryana. His father, Ghulam-Us-Sibtain was an agriculturist. His mother, Masroora Khatoon, was the grand-daughter of Altaf Hussein Ali (1837-1914), the eminent Urdu poet whose "*Musuddus Hali*" or the "Ebb and Flow of Islam" is regarded as one of the land-marks in Urdu literature. Abbas is a widower (he was married to Mujatbai Khatoon) and has no children. He is widely travelled. He is a recipient of the *Padmashree* Award (1968).

He had his early education at Panipat and higher education at Aligarh. He graduated in History and Politics (1933) and Law (1935). In his childhood, he was deeply influenced by his maternal grandfather, Khwaja Sajjad Hussein, and Gandhiji, whom he had met at Panipat at the age of five. At the age of 19, he met Pandit Jawaharlal Nehru at Aligarh and was greatly inspired by his socialistic and humanistic idealism.

Abbas had a flair for writing even during his undergraduate days at Aligarh. He published a weekly paper, *Aligarh Opinion*. By the time he completed his B.A., he had read all the works of Dickens and Hardy, Shakespeare and Galsworthy, and the novels of Gorky. Tolstoy's *War and Peace* and *Anna Karenina* left a deep impression on his mind. Among American writers, Upton Sinclair influenced him the most. Sinclair's *Lanny Budd* became a model for his own *Inquilab*, a novel (1955) in which he "combined fictitious characters of Aligarh students and the real ones of Jawaharlal

Nehru, Gandhi, Mohamed Ali and Shaikat Ali". Abbas is a prolific writer and has over sixty novels, short-stories, biographies, etc. in English, Urdu and Hindi to his credit. Besides *Inquilab*, *Outside India : The Adventure of a Roving Reporter* (1940), *An Indian Looks at America* (1943), *Report to Gandhiji* (1944), *Blood & Stones* (1947), *Kashmir Fights for Freedom* (1948), *Main Kaun Hoon* (Urdu, 1949), *Mera beta Mera dushman* (Urdu, 1953), *One Thousand Nights on a Bed of Stones and other Stories* (1957), *Face to Face with Khrushchev* (1960), *Indira Gandhi : return of the red rose* (1966), *I am not an Island : an experiment in autobiography* (1970), *The Walls of Glass*, a novel (1977), are some of his important works.

His short-story "Sparrows" has been included in a West German anthology of the world's best stories. Only two other Indian writers, Rabindranath Tagore and Mulk Raj Anand find a place in the anthology (*The Indian Literary Review*, Vol. 1 (5-6), Sept.-Oct. 1978).

In his writings, Abbas shows deep concern and compassion for the suffering masses. "Whether doing my weekly column, writing short stories and novels, scripting screen plays for other producers, or writing, directing, and producing my own films, I have been involved with the themes of social transformation and social justice", says Abbas.

The Progressive Writers' Movement (PWM), which began in India in 1936, had a significant influence on his development as a writer. It brought him in contact with Communism and Marxism. Later, he became the Secretary of PWM. Yet, he has never been "a dogmatic Communist".

His journalistic career began with the *Bombay Chronicle*, a daily with a strong nationalistic fervour:

He served the paper from 1935 to 1947 as a reporter, columnist, sub-editor and editor of its Sunday edition. He caught the imagination of Bombay's students and intelligentsia by his unorthodox and outspoken film reviews in the *Bombay Chronicle*. In 1947, he resumed his free-lance writing and shifted his weekly column "*Last Page*" to *Blitz*, Bombay, which is a popular feature of the Weekly even to this day. Abbas describes himself not as a journalist but as a "communicator". He says, "I want to communicate my ideas, my impulses, my ideologies to other people. That is my basic interest in writing, in films, and in drama. It is all part of communication".

As a film-critic, script-writer and film-maker, Abbas has been communicating his views on the socio-economic problems of the rural and urban poor, and suggesting progressive solutions. Right from his first film *Dharti-ke-Lal* (1946) to his latest film, *The Naxalites*, Abbas has tried to live up to his commitment. In fact, he has made films a magnificent form of mass communication instead of time-killing "opiate" (Kabita Sarkar). His *Rahi* (1952), *Munna* (1954), *Shehar Aur Sapna* (1963) and *Do Boond Pani* (1971) bear testimony to his involvement in the cause of the downtrodden and exploited masses.

Though Abbas has no artistic pretensions, all his major films have won critical acclaim in film festivals at Karlovy Vary (Czechoslovakia), Gijon (Spain) and elsewhere in Europe. His *Shehar Aur Sapna* won him the President's gold medal and his *Do Boond Pani* was awarded a prize in the national integration category of the National Awards.

He has written, produced and directed 13 feature films for his own production unit "Naya Sansar". Besides, he has written and directed short films for the Films Division and for National Education and Information films. He has also directed films for the Children's Film Society. He has written stories and screenplays for feature films for other producers, notably Raj Kapoor. The script of V. Shantaram's *Doctor Kotnis Ki Amar Kahani* (1945) was written by Abbas, based on his own book, *And One Did Not Come Back* (1944).

K. A. Abbas is a crusader. In over thirty years of rigorous social probe and protest, he has, through his writings and films, shown his deep humanism and abiding social concern. His work as a writer and film-maker projects his own vision, the distillation of an individual philosophy evolved over some 40 years of intense involvement in the country's social, political, cultural and literary life.

*India's Who's Who, 1977-78 (New Delhi : INFA Publications), The Times of India Directory and Year Book 1978; The Writers' Directory, 1976-78 (New York, St. Martin's Press, 1976); K. A. Abbas Felicitation Souvenir, 1973; The Indian Literary Review (Vol. 1, No. 5-6, Sept-Oct. 1978); Information collected by the writer from Mr. K. A. Abbas through personal interviews.*

FREDERICK SEQUEIRA

## ABDUL AHAD AZAD

-See under Azad, Abdul Ahad Dar

## ABDUL ALEEM (1906-1976)

Professor Abdul Aleem was born on 25th August, 1906 at Ghazipur. His father Maulvi Abdul Azeem was a Vakil at Ghazipur and was a well to do Zamindar of village Pahitya, Dist. Ghazipur. He got his early education upto High School at Ghazipur. Then he was sent to Aligarh Muslim University. During the Non-Cooperation Movement when the Jamia Millia was founded he left the Muslim University and joined the Jamia. He passed B.A. Hons. examination in 1926 with Arabic as Main. His academic career was very brilliant throughout. He married in 1927. He had four daughters and one son (Dr Abdul Haleem) who is a Lecturer in Aligarh Muslim University.

Aleem Sahib was interested in higher studies but as the degrees of the Jamia were not recognised he could not get admission in any University—Indian or foreign. Germany was, however, an exception, so he decided to go to Germany and got admission to the Ph.D class of the Berlin University in 1928. The subject of his thesis was 'I' jazul Quran' (The miracle of the Quran). He completed his thesis in 1931 and was awarded the Ph.D. degree. After his return to India he came to Jamia where he was assigned teaching work. He served the Jamia in an honorary capacity. In 1934 he joined the Aligarh Muslim University as lecturer in Arabic in a leave vacancy. Before the expiry of his term he got an appointment in the Lucknow University as lecturer in Arabic. He served there for about sixteen years. In 1951 he was appointed Reader and Head of the Arabic Department of the Aligarh Muslim University. His work as the Head of the Department was very significant as he introduced courses in Islamic

Studies and later on established the Institute of Islamic Studies. In 1955 he was appointed Professor of Arabic. He was Dean of the Faculty of Arts during 1958-60 and acted as Registrar of the University for some time. He was appointed Vice-Chancellor of Aligarh Muslim University on 4 January, 1968. This was a very gloomy period in the history of the University as it was governed by an Ordinance which greatly curtailed its minority character and democratic functioning. There was a lot of agitation among the Muslims in general and the students of the University in particular. In 1972 the Ordinance was replaced by an Act of Parliament which retained many of the provisions which were the source of trouble. It goes to the credit of Professor Aleem that he initially got the support of the teachers and the students of the University and academic work did not suffer. It was, however, by the end of his tenure of office that the students resorted to agitational methods for achieving their objective of the restoration of the minority character of the University. Under these circumstances he had to resort to stringent measures for the maintenance of law and order in the campus. In the meantime his term expired on the 3 January, 1974 and the next day he was appointed Chairman of the Taraqqi Urdu Board, Government of India. He worked in that capacity till his death i.e. 18 February, 1976.

Professor Aleem during his student days was a religious minded person and subscribed to the Indian National Congress ideology but by the close of his student life he came under the spell of Marxism and the Russian Revolution. The rise of Nazism in Germany and the repression of the Indians under the British colonial rule further strengthened his socialistic ideas. He joined the Socialist group of the Congress party in 1936 but soon left it and associated himself wholly with the Communist party of India. His life at Lucknow was marked by close association with the Progressive Writers' Movement spearheaded by Sajjad Zaheer, Dr. Ashraf, Dr. Mahmuduzzafar and others of Communist leanings. Their aim in founding the Progressive Writers' Association was to popularise the Marxist view of literature i.e. to prepare the ground for socialist revolution in India as against the traditional view of literature which according to them aimed at providing mere enjoyment to the opulent class.

Dr. Aleem took a leading part in the deliberations of the Association and was among the top theorists and wrote a number of articles in Urdu in support of it. After the outbreak of World War II the British

Government arrested many communist party leaders and other freedom fighters. Dr. Aleem was among those arrested.

Dr. Aleem combined in his person many qualities of head and heart. He was an educationist, scholar, patriot and lover of Urdu. His successful tenure as Vice-Chancellor of Aligarh Muslim University is a testimony to his administrative capabilities. As a scholar and writer, though his works were few in number, he was respected in the literary circle. He edited two Arabic MSS which was part of his research work carried on in Germany (one of these was published by Urdu Academy Jamia in 1935 and the other by the Aligarh Muslim University in 1955). His monograph on the *History of the Doctrine of I'jazul Quran*, also related to his thesis, (published by Urdu Academy Jamia 1935) shows that he made an objective study of the subject. However, too much objectivity and detached approach on matters of belief irked the orthodox school of thought.

Professor Aleem was simple in manners and dress. He always used sherwani, payjama and cap, generally of khadi. He talked very little and was soft spoken. He made no secret of his communistic ideas but never tried to impose his view on others. He was very regular in spending his evenings in University Staff Club playing bridge and gossiping. There he was always a free, frank and talkative person. In Lucknow he used to spend his evenings in Indian Coffee House with close friends.

*Jamia, Monthly, Jamia Millia Delhi March 1976, Khalilur Rehman Azami : The Progressive Writers' Movement in Urdu. Aligarh; Information supplied by Begum Abdul Aleem, Mr. M. H. Bilgrami, Dr. A. Haleem (son of Prof. Aleem.)*

S. M. ZIAUDDIN ALAMI

#### ABDUL HALIM ZAFAR KHAN (USTAD) (1929- )

The rulers of former princely states employed expert, versatile musicians as their court musicians, both for the love of music and the grandeur of their states' status symbol. Jaora was such one small state near Indore, in Madhya Pradesh. The Nawab of Jaora maintained many musicians in his court, which included both vocalists and instrumentalists. Among the instrumentalists was Ustad Zafar Khan, an accomplished sitar player.

Abdul Halim Zafar Khan was born at Jaora in 1929. His father Zafar Khan was a sitar player attached to the court of Jaora. He had two elder

brothers. His uncles were also vocalists and instrumentalists. He had a large number of relatives who were spread all over Madhya Pradesh, chiefly at Bhopal, Indore, Ratlam, Ujjain etc. Abdul Halim's father Zafar Khan was a very religious minded person and insisted upon his children to be open and religious minded. Abdul Halim is a happily married person.

Abdul Halim Zafar Khan was brought up in an atmosphere of music from his childhood. The strains of Sitar and Been and the notes of ragas were in his ears and mind. As he had a very melodious voice, he received training in vocal and sitar playing from his father, the late Ustad Zafar Khan, who was a famous vocalist, Beenkar and Sitarist of Bande Alikhan Beenkar Gharana of Indore. Besides he received guidance in music from the other court musicians. He was very studious and along with music lessons he continued his school education and passed matriculation examination. Due to the sudden death of his father he could not pursue college education but kept on his studies. Once he listened to magical, melodious and enchanting sitar performance of the famous sitarist Ustad Babukhan of Indore and decided to become his disciple. Ustad Babukhan, realising the eagerness and keen interest in sitar of Abdul Halim trained him thoroughly, rigorously and under strict discipline for 2 years. After the demise of Ustad Babukhan, he became a disciple of Ustad Mahbook Khan, a renowned sitarist of Indore and descendent of Bandeali Khan. About the age of sixteen years, due to the hard training and long hours of practice he became a skilled and talented sitar player. At the same time, he also learnt to play on *Jaltarang* instrument (porcelain china cups filled with estimated quantity of water and stroked with both hands with two thin flexible sticks to produce notes).

Due to his melodious voice and proficiency in singing *gazals* he was invited to broadcast *gazals* by the All India Radio when he was about 12 years of age in 1941. As he knew the art of playing sitar and also *Jaltarang* skilfully and melodiously, he got an appointment in Asiatic Pictures Company as an accompanist player of sitar and *jaltarang* in the department of orchestra. He gave sitar and *jaltarang* music for famous films like Mahatma Vidur, Anarkali, Shabab, Zhanak Zhanak Payal Baje and Goonj Uthee Shahanaï and many other films. But being a traditional and classicist he soon severed his connections with the film companies. He began his public performances in all the big cities and All India Sangeet Sammelans and conferences, All India

Radio programmes, National Music Broadcasts and Musical concerts. His popularity, virtuosity and his deep knowledge of science of music and research articles enabled him to be invited by some Universities as a visiting Professor, examiner and paper setter. He has done much research work on the life of Ameer Khusrav, the erudite scholar and musicologist of the court of Allauddin Khilji (1296-1316 AD), on origin of sitar, science of sound production and harmonics. His articles are published in reputed music journals. He has visited many foreign countries with the Indian delegations, and taken part in cultural programmes. He has given concerts in Africa, U.K., China, Nepal, Afghanistan, Romania, Hungary and Czechoslovakia. In recognition of his great contribution to the art of music he was honoured by the President of India with the national award of *Padmashree* in 1970. He has received Sangeet Natak Academy Award. He has created new compositions namely Madhyami, Chakradhum, Kalpana Khusrovani and Sitar Panchak (Sitar Quintet) in which he has successfully introduced the Western concept of polyphony into the art of sitar playing. He has brought into public light the ragas like Vasantmukhari, Champakali, Rajeshwari, Shyamkedar and Rupmanjari Malhar. He has also attempted to popularise some Karnatak (South Indian) ragas like Kirvani, Latangi, Hemvati, Sammukhpriya and Chalanati among Hindustani music lovers of North India. The Gramophone Company has recorded discs of his many sitar recitals. The longplay discs of his raga Chandanikedar, Khusrovani, Shravati, Kalpana, Miyaki Malhar, Sitar Quintet, Bhimpalas, Zilakafi, Fargana and Soofiana Rang are popular. He plays Thumri songs very sweetly.

Abdul Halim Zafar Khan learnt the art of sitar playing under sitar maestros of Indore Beenkar Gharana but with his talents and creative imagination he evolved his own individual style which is intermediate between the slow tempo Maseet Khani style and fast tempo Raza Khani style. This innovation with some changes in syllables (*bols*), his simultaneous use of two strings, the technique of producing harmonic notes and the creation of different types of echoes have added to his music an amazing clarity and speed in all the three octaves combined with correct melodious notes, skilful, judicious measured strokes and speedy finger movements. Harmonious combination of meed, backmeed, murki, khatka jamjana and other artful devices to weave sweet melodious patterns of melody are his other unique assets which have made him one of the most popular sitar players.

Tall, fair complexioned, well nourished, neatly dressed with curly well brushed hair-do Abdul Halim Zafar Khan has an attractive and handsome personality. Good conversationalist, social, fond of good delicious food, he is always hospitable and entertaining guests and friends heartily. He has a happy comfortable mode of life. He is a good student of Indian history, musicology, philosophy and religion. He is an open minded person and does not like politics.

The chief contributions of Abdul Halim Zafar Khan to Hindustani music are his innovation and introduction of Zaferkhani Baj of Sitar and simultaneous use of two strings of sitar to produce harmonic notes and different types of echoes. He has made North Indian Music lovers familiar with some Karnataki ragas. He has also composed few ragas. He is popularising sitar playing. He has established Halim Academy of Sitar in 1979 to impart training in sitar playing. He has written many informative articles on music which are published in journals.

*Journal of the Indian Musicological Society (English) Vol. 4 No. 3 April-June, 1973. Baroda; Listening to Hindustani Music (English) Chetan Karnani, 1969; Hamare Sangeet Ratna (Hindi) L. N. Garg, 1969; DESH weekly (Bengalee) old issues. Calcutta; Indian Music-The Gramophone Co. (English) Calcutta; Sangeet (Hindi) old issues. Hathras; Madhya Varti (Hindi) M. Nadkarni;*

BANI BANERJEE

#### ABDUL JALIL FARIDI (1912-1974)

Abdul Jalil Faridi belonged to a family connected with the great Sufi saint, Fariduddin Ganjshakar who settled at Multan. His children and disciples spread all over India. Faridi was descended from one such family settled at Sandila near Lucknow. His grandfather was a calligraphist and his father Abdul Haque was a Judge in the service of the State of Hyderabad, respected for his integrity and spirit of public service.

Abdul Jalil Faridi was born in 1912 and got his early education in Lucknow. After passing the Intermediate Examination from the Amiruddaula Islamia Inter College he went to the King George Medical College for M.B.B.S. and did M.D. also from the same college. He went to England and U.S.A. and added much to his qualifications and professional skill. The foreign qualifications that he achieved are D.T.M. & H. (London), T.D.A. (Wales) and F.C.C.P., F.A.A.T.P. (U.S.A.). With the best of

qualifications and a very sympathetic heart, he sat in his clinic in the Faridi Buildings, Hazratganj, Lucknow where his very sight was a great relief to the patients.

Dr. Abdul Jalil Faridi was tuberculosis expert and examined over ten lakh patients. He used to examine sixty-one patients free every day.

Dr. Faridi was not only a great doctor but also a great social and political reformer, and a staunch advocate of Hindu-Muslim unity. It was after the partition of the country that he entered active politics. He felt that Muslim leadership had suffered a great jolt and the Muslims in general had lost confidence as a result of the communal clashes which took place in the wake of partition. His main endeavour as a politician was to put self confidence in the Muslim community and bring about an atmosphere of communal harmony in the country. He put all his energies for the reconstruction of the Indian society on the socialistic pattern. He fought election only once and got a seat in the Legislative Council of Uttar Pradesh but resigned in 1964 on the issue of Urdu language. He went to jail once in 1965 and it was for the cause of Aligarh Muslim University. Now onwards Dr. Faridi emerged as a great Muslim leader on the political map of the country. Till then he was known only as a reputed doctor and a M.L.C. of the Opposition in Uttar Pradesh.

He was the founder President of the *Muslim Majlis*, a political party in Uttar Pradesh. He had already worked as President of the *U.P. Muslim Majlis-e-Mushawarat* a branch of the *All India Muslim Majlis-e-Mushawarat*. Muslim Majlis fought elections in 1969 and won two seats. Dr. Faridi visited Kerala on the invitation of the Indian Union Muslim League, met the Ministers of the League and agreed with some of his friends to establish a similar body in northern India but he thought better of it. In 1971, he entered into an electoral compromise with Mrs. Indira Gandhi; the venture did not prove fruitful.

Dr. Faridi had a handsome personality, always wore neat and clean dress and, indeed, led a luxurious life. He was quite fastidious in his tastes. He fathered three children- two daughters and a son. Ironically he himself suffered from some incurable lung trouble and breathed his last in 1974.

"*Qaed*", a daily was published under the supervision of Dr. Faridi. He frequently wrote articles for the paper and published about a dozen booklets and pamphlets with a view to propagating his views on socialism, Hindu-Muslim unity, Urdu language and the Aligarh Muslim University. He

published '*Communalism : Its Causes and Cure*' (1961) and '*Communal Riots and National Integration*' (1962). He traces the causes of communalism to economic, educational and political factors and notes that the riots spread and become unmanagable because of the negligence of the district authorities, the connivance of the police and inaction of the government. For the purpose of national integration he suggested the formation of cultural institutions where people may spend their leisure hours and meet persons of all classes on an equal footing.

Dr. Faridi did not believe in violence and agitation. He was a Gandhian in seeking justice from the erring government of the day. In his pamphlet on *Democracy and Direct Action* (1965) he clearly maintained, "Before devising ways and means of extracting justice from the present government we should look for guidance to the movements launched by Mahatma Gandhi against tyranny and imperialistic exploitation, which were simple, peaceful and non-violent." In his *Practical Socialism* (1972) he condemned the sectarian Muslim organisations and maintained that the religion which is closest to socialism is Islam. He made an analytical study of socialism and noted that a Socialist State should provide an equality of opportunity to all its citizens, guarantee clothes and shelter to all and aim at the elimination of poverty. Moreover, waste of human energy, of time and food should be avoided. Dr. Abdul Jalil Faridi worked and lived upto these ideals.

Apart from his professional skill and achievements in the field, Dr. Faridi will always be remembered as a champion of the minorities and the down-trodden classes. He was a staunch supporter of the Hindu-Muslim unity and lived upto the high ideal of dedication to the service of man.

*Information obtained from Mr. A. J. Faridi, son of Dr. A. J. Faridi; Information obtained from Mr. T. A. Jafry, Office Secretary, All India Muslim Majlis, Lucknow; Dr. Faridi Marhoom, an article by Mr. B. A. Khan in 'Hamqadam' Weekly, Aligarh, 22 May, 1982.*

ZAHEER HASAN

#### **ABDUL LATIF SYED**

- See under Syed Abdul Latif

#### **ABDUL MAJID DARYABADI**

- See under Daryabadi, Abdul Majid

#### **ABDUL MAJID KHAN**

- See under Khan, Abdul Majid

#### **ABDUL SAMAD**

See under Samad Abdul

#### **ABHINNAY HARI (PANDIT) (1905- )**

Pandit Abhinay Hari was born on 27 September, 1905 near Mangrol in village Singhania. He has been the guiding spirit behind the national movement in the former State of Kota. The burden of leading the struggle in the whole of the Havanti region fell upon his shoulders after the sad demise of Pt. Nainu Ram. Thus Shri Abhinay Hari was one of the founders and pioneers of the Praja Mandal movement in Kota State. He organised the people's movement for setting up a popular, representative government in Kota State in a spirit of dedication and was thus the torch-bearer of the freedom movement in the Havanti region.

He was sent twice behind the bars and was imprisoned for a long time but it did not damp his spirit and he marched undeterred towards his goal. When the United Rajasthan was founded in 1948 at Udaipur, Shri Abhinay Hari became the Information Minister for a year in the Congress Ministry of the popular government.

Shri Abhinay Hari was brought up by his maternal relatives in Mangrol. Here he passed his matriculation, had Normal Training and was successful in Sahitya Rattan, the special examination of Hindi. He not only had first-rate academic qualifications to his credit but had professional training in journalism too in addition to the study of Sanskrit and English. He thus equipped himself well to face the rather grim struggle of life.

Pt. Abhinay Hari started his career as the Head Master of the Middle School of Kota State in 1921 and was in service upto 1927. Next he edited the *Kalap Varaksh* of Ujjain, a Hindi magazine from 1927 to 1929. He secured special proficiency in Mental Psychology during this period. He joined Shri Makhan Lal Chaturvedi in editing the Hindi Magazine *Karan Veer* from Khandeva.

When Mahatma Gandhi started the Salt Satyagraha in 1930, Shri Abhinay Hari did not lag behind but proceeded to Ajmer to offer Satyagraha leading the volunteers from Kota. Here Shri Hari Bahu Upadhaya selected him to shoulder the responsibility of issuing out a daily cyclostyled bulletin under the name of *Ranbheri* dealing with the activities of the Satyagrahis. He devoted himself ardently to the new job entrusted to take out the bulletin secretly and regularly. The daily issue of the *Ranbheri* was distributed among the people efficiently. The police, in spite of its best efforts, failed to trace out the editor and the publishing place of the paper till the last moment. He was

consequently arrested in 1931 in connection with the Satyagraha. On release he joined Shri Vijay Singh Pathik in his *Rajasthan Sandesh* as the editor of the paper. The police tried to entangle Shri Abhinay Hari in 1932 in the shooting of Gilabson by Shri R. C. Bapat, but he had already escaped to Madhya Pradesh.

Pt. Abhinay Hari reached the climax of his public life when he established the Havanti Praja Mandal in 1934 along with Pt. Nainu Ram on the auspicious day of the Vijaya Dasmi. Pt. Nainu Ram, Pt. Abhinay Hari and Shri Tamsukhalal Mittal were the original members of the Praja Mandal. He devoted himself for two years fully with Pt. Nainu Ram to carry the message and programme of the Praja Mandal in the Havanti region. He next worked as an assistant editor of the daily Hindi *Hindustan* from Delhi from 1936 to 1938. He published a weekly too from Delhi as a joint venture with Shri Mohan Singh Sengar and Shri Arvind Kumar Vidyalkar. He utilised the opportunity to establish the Northern Indian State people's Praja Mandal at Delhi and constantly organised the State People's popular movements from there. Pt. Abhinay Hari returned to Kota in 1939 and began to assert for the popular government under the banner of the Praja Mandal. He undertook the tour of the towns of Kota State explaining the programme to the masses so as to arouse political awakening among them. It was due to his efforts that the first session of the Kota Rajya Praja Mandal was held at Mangrol in 1939 under the chairmanship of Pt. Nainu Ram Sharma who gave a clarion call for the popular government throughout the entire State of Kota. Pt. Abhinay Hari was elected the President of Kota Rajya Praja Mandal in 1941 when the second session of the Praja Mandal was organised at Kota itself to mark the awakening.

Pt. Abhinay Hari was arrested at Kota on 13 August, 1942 when he returned after attending the meeting of the All India Congress Committee. The police fired at the mob on 14 August due to which the public pushed them out and unfurled the tricolour over the Kotwali building. Shri Abhinay Hari was kept behind the bar for two months and released only after the agreement with the government. But he was again arrested as he led the movement against clause 37 of the Police Act. Pt. Abhinay Hari did not rest on his oars but brought out a weekly magazine *Lok Sewak* from Kota in 1942 and it continued upto 1957. He simultaneously published the *Free World* in English.

He devoted himself to constructive programme especially for the removal of the social evil of

untouchability. He took meals with the Harijans to boost the programme of Harijan welfare in the State and started educational activities among them for their uplift and to secure them social rights and social justice.

Shri Abhinay Hari has been engaged in implementing the progressive economic programme of the Congress after independence but he is not keeping normal health. He lives at Atru at present engaged in constructive programme.

*Based on Sumnesh Joshi's Rajasthan Ka Swatantra Senani.*

B. D. SHARMA

### ABID HUSAIN, SYED (DR) (1896-1978)

His ancestors came to India from Tirmiz in the 16th century and settled in a village near Kanaui. His grandfather Syed Mehdi Husain was in the service of the British government as Nazir in the Collectorate at Basti. His father Syed Hamid Husain served the Bhopal state. Syed Abid Husain was born in 1896 in Bhopal. He got his early education in Bhopal. For higher education he was sent to Allahabad. He passed B.A. examination in the first division. In 1920 he joined Aligarh Muslim University for M.A. in Philosophy but the life here did not suit him so he left Aligarh and joined the Allahabad University. The academic life in Allahabad was very much disturbed on account of political situation obtaining in the country in general and in Allahabad in particular. As he was seriously interested in the pursuit of his studies he was greatly disturbed by unforeseen impediments. He, therefore, intended to go to England for his studies. Although his monetary condition was not so good as to afford the expenses of foreign education, he, however, managed to secure the money for the purpose. He left for England and joined the Oxford University's Honours course in History but found that the life in Oxford was too costly for him to bear, so he decided to go to Berlin which was cheaper. He, therefore, went to Berlin and took admission to the Ph.D. class of the Berlin University. It was his good fortune that during this very period two of his friends i.e. Zakir Husain and Mohammad Mujib also reached there. These three lived together. It was during their stay here that they made up their mind to serve Jamia Millia Islamia, Delhi. Dr. Abid Husain got his Ph.D. in 1925 and returned to India next year. He kept his promise and joined the Jamia on a meagre salary of



Rs. 300 per month. The resources of the Jamia could hardly afford even this petty amount so the salary of all the teachers was reduced to Rs. 100 per month, while Dr. Zakir Husain who was the Head of the institution took only Rs. 75 per month. Even under these circumstances, he did not flinch from his determination to serve the Jamia which was an emblem of the service of the motherland. Dr. Abid Husain was, however, forced by his financial circumstances to supplement his income from other sources. For this purpose he went to Hyderabad and there he got an assignment for translating Goethe's *Faust* and to help Moulvi Abdul Haq in the preparation of the Urdu-English Dictionary. He, therefore, took two years' leave from Jamia. After two years he returned to the Jamia but the allowance and the work of translation continued.

Dr. Abid Husain served the Jamia not only as a teacher but as Registrar, Treasurer, Principal of Jamia College and sometimes as Editor of *Jamia*, the monthly journal, and officiated as Sheikh ul Jamia in the absence of Dr. Zakir Husain. Besides the work of the Jamia he was entrusted with a number of assignments and activities. In 1953 he got a Rockefeller Foundation Grant for translating his own work on Indian culture into English. In 1954 he was appointed member of the Official Language Commission by the Government of India. This work continued upto 1956. By this time he was already sixty so he resigned from the service of the Jamia and decided to devote whole heartedly to literary work of his own choice. But fate willed otherwise. He was appointed Director of the Reading Material Project for the newly instituted courses of General Education at the Aligarh Muslim University. Under his able guidance much useful work was done and a number of books were published. In 1967 when he was in his seventies he founded a society called Islam and the Modern Age. He devoted all his time to the work of the society and to editing of its two journals.

Dr. Abid Husain is well-known for his translations of classical German and English works into Urdu. Some of these works were written in very terse language and it was a difficult task to render them into Urdu but he did the job very well. These translations included Kant's *Critique of Pure Reason*, Goethe's *Faust*, Spranger's *Adolescence*, Bernard Shaw's *St. Joan*, De Boer's *History of Muslim Philosophy*, Blackmark's *Sociology*, Rabindranath Tagore's *Chokher Bali*, Gandhiji's *Experiments with Truth*, Nehru's *Glimpses of the World History* and *An Autobiography*. Most of his translations were published by Anjuman Taraqqi-i-Urdu, Hyderabad and the last named by Maktaba Jamia. Among his

original works were the *National Culture of India*, *Indian Culture*, *Destiny of Indian Muslims* etc. Some of these works were originally written in Urdu but were later rendered into English. In addition to translations and original works he wrote a large number of articles on various topics of general interest. His style of writing was marked with simplicity, clarity and fluency. All these go a long way in assigning to him a high place among the literary figures of India.

Dr. Abid Husain had all the qualities of head and heart. He was a great scholar and true friend and an embodiment of sacrifice and service. He was, however, handicapped in one respect by nature, that is he could not speak fluently because of some inherent defect of his tongue but this was more than compensated by the excellence of his literary works. Dr. Abid Husain was awarded the title of *Padma Bhushan* in 1957.

Malik Ram and others : *Nazar-i-Abid*, New Delhi 1974; article in *Islam wa Asr-i-Jadid*, Jamia Millia, New Delhi 1979; article in *Islam and the Modern Age*; *Jamia Millia Islamia*, New Delhi 1979.

S. M. ZIAUDDIN ALAVI

#### ABIDIN, AHMAD ZAINUL

—See under Ahmad Zainul Abidin

#### ACHARI, KARUPPIAH SWAMINATHA

(1924- )

Sri Karuppiyah Achari was born on 17 November, 1924 at Athangudi, Ramanathapuram District, Tamilnadu. Sri Sthapathi Muthu Alagu Achari, the great-grandfather of S. K. Achari had constructed many temples in Tamilnadu. Among them the Siva Temple at Viravanpatti in Ramnad District is a huge structure and graceful in its architectural beauty. His three sons Sthapathi Vaiyapuri Achari, Sthapathi Chinniah Achari and Sthapathi Vairavan Achari have constructed many temples of fame in South India between the latter half of the 19th century and early half of the 20th century. The works executed are as follows : 1. Siva temple at Kontadevi near Devakotai in Ramnad District. 2. Siva temple at Vairavanpatti near Thirupattur in Ramnad District. 3. Sri Unnamalai Amman temple at Tiruvannamalai. 4. Sri Patalesvara temple in Thiuppapuliur in Tamilnadu. 5. Sri Jananambika temple in Sri Kalahasti in Andhra Pradesh. 6. Sri Varahaswamy temple at Tirumala in Andhra Pradesh.

Sri Sthapathi Swaminatha Achari, the father of S. K. Achari was an eminent Sthapathi in Tamilnadu. At an early age Sthapathi Swaminatha Achari worked under his father Sthapathi Chinniah Achari at Sri Patalesvara temple at Thiruppapuliur as Assistant Sthapathi. After his father's demise, he took up the remaining work and completed it with great care and devotion. The other temples constructed by him were 1. Siva temple in Athangudi in Ramnad District. 2. Main *Rajagopuram* in Pillayar-patti in Ramnad District. 3. Siva temple near Kanadukathan, Ramnad District. 4. Siva temple at Karukondamapatti. 5. Siva temple at Kilsevalpatti. 6. Sri Ramanatha, Siva temple at Sri Lanka.

Mr. Jove Dubriel, the French author of the book "*Dravidian Architecture*" had praised the work of Sthapathi Swaminatha Achari and his book contain several designs of Sri Sthapathi Swaminatha Achari.

S. K. Achari's father Sthapathi Swaminatha Achari died at Athangudi at the age of 40, when Sthapathi S. K. Achari was only four and a half years old. He was brought up by his maternal uncle Sri Sthapathi Doraiswamy Achari, who was working on the temple at Kanadukathan. Sthapathi S. K. Achari stayed with him for 4 years. After the demise of his mother, the third wife of his father, her brothers, the famous Sthapathi Sri Chellakannu Achari and Sthapathi Vaithynatha Achari took S. K. Achari to Kilasevalpatti. Here only Achari had his early education and at leisure time he was taught *Silpa-Sastra* and training in carving idols. When he attained the age of 13, education was discontinued and practical training was imparted in Sri Ainuthisvara temple work at Mathur by Sri Sthapathi Chellakannu Achari. Here he was trained in drawings and in techniques as laid down in *Silpa-Sastras* etc.

At the age of 19. S. K. Achari was married to Sow Minaksi, the second daughter of Sri Sthapathi Vaidyanatha Achari. A year later at the invitation of his father-in-law he assisted him in the construction of Sri Matribhuthesvara Temple in Sri Ramana Ashram at Tiruvannamalai. Sri Sthapathi Vaidyanatha Achari was the Founder-Principal of Sri Mahabalipuram Sculpture Training Centre. After the completion of this work, he went to Sri Lanka along with Sri Sthapathi Chellakannu Achari and Vaidyanatha Achari and assisted them in their work.

When Sri C. R. Rajagopalachari was the Chief Minister of Tamilnadu the construction of "Gandhi-Mantapam" was entrusted to Sthapathi Vaidyanatha Achari and S. K. Achari worked as Assistant Sthapathi. Then independently he took up the

construction of Pagoda at Sri Adikesava Perumal temple at Mylapore, Madras..He also took up the work of Sri Aghoramurti temple at Tiruvengadu. He had undertaken the work of Sri Guru Daksina-murthi temple of Thiruvannur Muti, Sri Ramana-Mantapa at Sri Ramanasram and the installation of the 7 feet high statue of Swami Vivekananda in sitting posture at the sea temple at Kanyakumari under the orders of Srimadchit Bhavananda Swamigal of Thirupparaithurai Thapovanam. He constructed the rock temple for Swami Vivekananda at Kanyakumari and completed the work in 1970 after six years. He renovated the temple of Sri Guruvayurappan at Guruvayur which has been damaged by fire and constructed the Guvumuthat temple at Hatipur, North Karnataka for Arya Vaisya Samajam. As principal Sthapathi, he completed Valluvarkottam at Nungambakkam, Madras, erected by the Tamilnadu Government with concrete *Mantapa* frontage adorned by beautiful sculptures and a huge stone car etc. Since 1976, as the principal Sthapathi at Tirumala Tirupati Devas-thanams, he took up the work of *Alipiri-Rajago-puram*, *Githopadesam* etc. and many more works are coming up in various stages. With the permission of T. I. D. authorities now he is taking up private work also. The important one is the construction of Siva temple at Marudesvara in North Karnataka district. The speciality here is the old structures were removed and purely South Indian style of *Gopurams*, *Vimanas* etc. were constructed with all the architectural beauty. The next work to be taken up is Sri Venkatesvara temple in Goa under the auspices of Andhra Sangham, another is the construction of "*Anuvottistambha-Mantapam*" in the place of the old one at Sri Madalasa Narayani temple, Goa.

His speciality is sculpturing of idols, construction of temples etc. as per *Silpa-Sastra* plans and designs, estimate and execution of construction projects.

He was awarded a gold medal from Ramana-sramam, Tiruvannamalai, *Ponnadai* and silver car were presented by Sri V. V. Giri, the former President of India, for the construction of Rock temple at Kanyakumari for Swami Vivekananda. The title of *Silpa Kala Ratna* was conferred on him by H. H. Kanchi Junior Sankaracharya. A gold medal and a *Ponnadai* were presented by Udipi Sri Peshavar Mutt Swami for the construction of Sri Guruthad temple at Hastipur, North Karnataka and a *Ponnadai* by Fakruddin Ali Ahmed, the former President of India for the construction of Valluvarkottam at Nugbakkam, Madras. A purse of Rs. 10,000 and a certificate were awarded by Mr. Fernandez, the

former Minister of Industries, Government of India presented by F.I.E. Engineering Corporation, New Kolhapur in Maharashtra in 1978.

Sri S. K. Achari is a Hindu, belonging to *Viswakarma* caste. He has five sons and three daughters. His son-in-law Sri V. Ganapathy Sthapathi is the Superintendent, Sculpture Training Centre, Mahabalipuram, while another relative Sri V. Ramachandra Sthapathi is in charge of the construction of temples in New Delhi.

S. K. Achari is 5'6" tall and hale and healthy. He likes to wear national dress—dhoti and jubba. He has good and pleasant manners. He likes to follow the orthodox traditions of art in temples, and modern art in other places. Financially his position is sound and owns a house at Karaikudi. He is interested in politics, but not so active. He is pious, religious minded and sensitive. He wants to translate the *Silpa-Sastra* from Sanskrit to other languages with sketches and designs but no opportunity has been provided till now. Now he has started a new firm as "Vivek Architecturals", for the construction of temples, renovation of temples etc.

*Information given by S. K. Achari himself.*

A. SURYAKUMARI

### ACHARYA BALDEV UPADHYAYA

—See under Upadhyaya, Baldev (Acharya)

### ACHARYA BHAGWAN DEV

#### ALIAS DAYANAND SARASWATI (1911- )

Acharya Bhagwan Dev, popularly known as Swami Dayanand Saraswati, was born in 1911 at Narela village near Delhi. His father, Chaudhary Kanak Singh, was an Arya Samajist by religion and an agriculturist by profession. Bhagwan Dev was the only son of his parents and his first name was Bhagwan Singh.

Bhagwan Dev received his early education from his native village. After passing IX standard examination from Narela, he joined a Christian school at Delhi from where he passed his matriculation examination. For higher education, he got himself enrolled in the Hindu College, Delhi. But, before completing his graduation, Bhagwan Dev said good-bye to his college in 1931 and pledged himself to serve the society.

He took this bold and unusual decision for more reasons than one. Firstly, he was brought up under the Arya Samajist atmosphere prevailing in his family. Secondly, his teachers, Scott and Nand Kishore, enkindled a spirit of sacrifice in their young student, Bhagwan Dev. Thirdly, the humiliating death of Lala Lajpat Rai, a great Arya Samajist and Nationalist, on 17 November, 1928, shocked him greatly. Lastly, the execution of Sardar Bhagat Singh, Raj Guru, and Sukhdev on 23 March, 1931 gave a turning point to the life of the young Bhagwan Dev. Now, he took a vow to live, work, and die for the cause of his country. In 1931, he converted his name from Bhagwan Singh to Bhagwan Dev, pledged himself to be a *brahmchari* throughout his life; left his parents and joined the Arya Vidyarthi Ashram in a jungle near Delhi and started living as a *tapasvi*. He lived in this *ashram* till 1942. On 22 September, 1942, Bhagwan Dev took over the charge of the Gurukul at Jhajjar in Rohtak district of Haryana. Since then, he has been serving this institution and by now it has become one of the best archaeological museums, libraries and *gurukuls* of India.

After devoting twenty-eight years of his life Bhagwan Dev has collected rare collections for the Haryana Provincial Archaeological Museum, Jhajjar. It contains countless coins, seals, idols, etc., especially of the ancient period. A number of Indian and foreign scholars of ancient history have visited and studied there. This museum is one-man show. No parallel example exists in the world—so big a museum is not known to have ever been developed by a single person. Recognising his services, rendered to the cause of archaeology, the Government of India have taken him as one of the Members on the Museum Advisory Board of India.

Bhagwan Dev is a linguist and knows Hindi, Sanskrit, Brahmi, Kharoshti, Indo-Greek, English, Urdu, Persian, and Arabic. But, he has first love for Hindi and Sanskrit. In 1957, he took a leading part in organising the Save Hindi Movement, launched in Punjab. He has established the Haryana Sahitya Sanstha at Jhajjar to promote the cause of Hindi and Sanskrit. Several scholars of Sanskrit have been trained under his spell at the Gurukul Jhajjar. So far, Bhagwan Dev has authored forty books and these have been written either in Hindi or in Sanskrit. As a scholar of Sanskrit, he has been nominated as a Member to the Central Board of Sanskrit.

Bhagwan Dev is also a litterateur. His writings explore different fields like art, science, culture, religion and literature of ancient India. Some of his famous works are : *Balidan*, *Patanjal Mahashya*, *Ancient Seals of Haryana*, etc. In 1969, the President

of India, Dr. Zakir Hussain, conferred the honour of *Rastriya Pandit* (National Scholar) on Bhagwan Dev, acknowledging his services rendered to the cause of literature.

As a scholar of ancient Indian history, Bhagwan Dev has been invited by several educational institutions of India, and foreign countries like, Russia, Australia, Japan, England, Germany, Afghanistan, Singapore, Thailand, Burma, and Indonesia. During his educational lectures, Bhagwan Dev always appeals to the audience to follow the teachings of Swami Dayanand Saraswati.

Bhagwan Dev is not only a renowned scholar, but, a political and social worker too. In 1939, he joined the Arya Samaj movement, launched in Hyderabad against the Nizam, who had confiscated the civic and religious rights of the people. During the Quit India Movement of 1942, Bhagwan Dev took a leading part in its activities at Narela. To promote the cause of education, especially female education, he donated his whole parental land—40 *bighas*, to set up the *Kanya Gurukul* at Narela. He battled against the rigidity of untouchability. Once he hosted a feast at Narela in which the *Haryans* were also invited and they dined along with the other castes. During the partition, Bhagwan Dev collected 2,000 maunds of wheat for the *Meows*, who had become homeless. In 1960, he collected and distributed medicines, clothes, and food among the victims of the flood.

*Sahitya Samaroh, Bhasha Vibhag, Haryana, Chandigarh, 1968. Sudharak Gurukul Jhajjar (Rohtak), 10 February, 1973. A pamphlet issued by the Shri Swami Omanand Abhinandan Samiti, Gurukul, Jhajjar (Rohtak), 1970. Saraswati, Swami Omanand, Ancient Seals of Haryana, Gurukul; Jhajjar (Rohtak), 1974. Personal Interview with Satyavir Singh Vidyalkar (a devotee of Bhagwan Dev), Hissar, 5 December, 1980).*

M. M. JUNEJA

## ACHARYA, GOURIBIDANUR ANANDATEERTHA (1904-1972)

Gouribidanur Anandateertha Acharya was born at Gouribidanur, a taluk headquarters in Kolar District in 1904 in a Kannada speaking Maadhwa Brahmin family. His father Gundachar was a priest and Acharya as a boy attended the Sanskrit Pathashala at Gauribidanur. As he lost his father when he was six year old, he had to leave his town; he came to Bangalore when he was only nine year old.

By then, he lost his mother Rukmini too. With the help of a Vaishya merchant, he studied upto fifth standard and worked as a clerk in a shroff's shop. After some time he joined the United Mission School, and when the Non-cooperation Movement started, he participated in the various activities of the Congress such as processions and khadi hawking and he was rusticated from the school. Next he attended the National School started in the Bangalore Cantonment by a Khilafat leader in 1921. As the school could not continue for long, he had to give up his studies and he became a "full-time" Congress volunteer. He came into contact with Leelavathi Munshi during her visit to Bangalore and she took him to Bombay and for several years, he was busy, engaged in selling khadi and *swadeshi* goods in Bombay.

After some years' stay in Bombay, he returned to Bangalore and in about 1929, he was married to Sharadabai from Gaudagere near Gauribidanur. He continued his interest in the promotion of *swadeshi* goods. He stayed in Mysore for some years selling Godrej soaps. To propagate nationalist ideas, he joined hands with friends like Sampige Venkatapathiah and started *Vichara Sahitya* with a view to publishing books in Kannada.

When Professor Surendrakumar Roy of the Jadavpur University advertised for the sale of the shares for the Bengal Lamps, a new company to produce electric bulbs, Acharya's enthusiasm for *swadeshi* made him take up the work of selling the shares of the new company which he did with considerable success. When the new company started production in Calcutta in 1932, the company sent to Acharya a consignment of newly produced bulbs in return for the commission that was due to him for the sale of shares. Acharya sold these *swadeshi* bulbs with great zeal and resorted to various novel methods of salesmanship and advertisement. He secured the agency of the company, was persuaded to buy some shares, later became Director and finally the Chairman of the Bengal Lamps. Later a factory of the Bengal Lamps was opened at Bangalore too in 1971. This unit employs 2,000 men today.

Acharya was connected with many other industrial and commercial enterprises, and he promoted all of them with his enthusiasm for *swadeshi*. He was an ardent enthusiast for the cause of India's technical and industrial progress. He was connected with Reliance Assurance Co., was the Chairman, Mysore Standard Bank Ltd. (1944), Chairman, Rammohan & Co., a leading travel agency of Bangalore and was also responsible for the

founding of Mysore Lamp Works in Bangalore. In 1948, he was elected member of the Mysore Constituent Assembly and continued as a member of the Mysore Assembly till 1952. He held the Presidentship of Mysore Chamber of Commerce (1947) and also of the Short-hand Writers Association, Bangalore.

Acharya was a great lover of fine arts and Kannada literature. He encouraged many an artist, technician, journalist and litterateur with whom he came into contact. He was a generous philanthropist. The Acharya Multi-Purpose High School (now a junior college too) at Gauribidanur was solely financed by him and also provided with some agricultural land. He also founded an Industrial Training Centre at Gauribidanur to impart technical training to the rural youth. The Acharya Pathashala group of institutions (college, polytechnic and high school in Bangalore) is named after him as he had liberally helped the institution financially. He was the Founder-President of the M.E.S. College in Bangalore; he provided the college with shares from his own industrial concern. He was also one of the founders of the National Institute of Engineering, Mysore. He financed the *Kannada Sahitya Parishat* too for all its activities. From his teen-age days he was an admirer of Swami Vivekananda and he liberally financed the Ramkrishna Ashram at Mysore. For the foundation of Raghavendra Matha at Gauribidanur and other places too, he extended liberal monetary help. There can be hardly any public institution in Bangalore of his time which had not been benefited by his generous donations. He had financed the nationalist movement too liberally. When a Khadi exhibition was organised at Bangalore in 1927 which was visited by Gandhiji, Acharya had a prominent role in its organisation, and after Independence, he played a leading rôle in organising Congress Exhibition in Bangalore which became an annual feature. This was to give impetus to indigenous industries.

He had six sons and four daughters. He died on 13 November, 1972 soon after the commissioning of the Bangalore unit of the Bengal Lamps. He lived a very austere life. He was a staunch Gandhian wearing Khadi, God-fearing and highly religious, though he never made a show of his latter trait.

*Many published works; had information from Smt. Shanta Divakar, Acharya's daughter, Prof. Nadig Krishna Murthy, his son-in-law and other relations and friends.*

S. U. KAMATH

## ACHARYA KSHITIMOHAN SEN (SHASTRY)

—See under Sen, Acharya Kshitimohan (Shastri)

## ACHARYA NIRANJAN NATH

—See under Niranjan Nath Acharya

## ACHARYA, RAGHU VIRA (DR.) (1902-1963)

Acharya Dr. Raghu Vira was a world-renowned Orientalist, Sanskrit scholar, linguist and Hindi lexicographer, founder of the International Academy of Indian Culture, member of the Rajya Sabha and the President of the Jan Sangh. He is rightly hailed by many Indian and foreign philologists and academicians as a modern Panini.

Dr. Suniti Kumar Chatterji described him “a dynamic personality from the very beginning, and with him, scholarship became one of the means for a national regeneration. His work may be looked at from three broad standpoints. He was a Sanskrit scholar who edited some Vedic works and was responsible for the editing and publication of one of the *Parvans* of the critical edition of the *Mahabharata*. The second aspect of his scholarship concerned itself primarily with the story of Greater India. In this, his work has been quite unique. In a single word, his endeavour in this line can be concentrated in a word coined by himself viz, *Sata-Pitaka*. For the first time in India, Dr. Raghu Vira was responsible for the publication of books in Balinese in the native Balinese script and in Mongol. The third aspect of Dr. Raghu Vira's scholarship concerned itself with the development of Hindi and its general adoption as almost the sole expression of modern Indian culture. He planned that *Great English-Indian Dictionary* in which his idea was to render into Sanskrit almost the entire mass of English technical terms in Sciences and the Humanities.” (*Dr. Raghu Vira Memorial Volume* pp. 31-32). Dr. Vasudeva Sharan Agarwala called him “an Institution of vast magnitude.” Prof. Siddheshwar Varma admired him as “a creative Intellectual of an outstanding order”. K. M. Munshi paid this tribute after his death. “He was a profound scholar, inspired by a burning zeal to collect, rescue and edit rare manuscripts in Sanskrit and to enrich Oriental research. He travelled widely over Asia and pieced together the fastly fading relics of the Indian influence in the different parts of the continent.” Sri Jaya Prakash Narayan conveyed his condolences in these words; “With his death there has been an irreparable loss to the world of knowledge and research”.

He was born on 30 December, 1902 at Rawalpindi. He received his education in Lahore, where he took his M.A. He did his Ph.D from London University on *Kapisthala-Katha Samhita* and took his D.Litt. in 1928 from Utrecht (Holland), completing his research under Dr. Caland on *Varaha Grhvasutra*. On return he joined the Sanatan Dharma College, Lahore and became a Professor and Head of the Sanskrit Department. His early interest was Veda. First founded as Saraswati Vihar in 1934, he brought his International Academy of Indian Culture from Lahore to Nagpur in 1946, which published his *Great English-Hindi Dictionary*.

In 1952, he went to Indonesia and returned with a valuable cargo of ancient manuscripts of palm leaves and photo copies of Old Javanese and Balinese manuscripts. In 1955, he went to China, Inner Mongolia, Manchuria and Siberia in search of kindred material and was crowned with success. He also visited Burma, Malaya and Ceylon in this year.

He taught in 1945 in Benares and Poona Universities Chemistry through Hindi medium. He was a member of the Indian National Congress and the Constituent Assembly from 1946 to 1950. He was also a member of the Rajya Sabha from 1952 to 1961. But he resigned from the Parliament in 1961 and in December 1962, he accepted the Presidentship of the Bharatiya Jan Sangh. Unfortunately his life was cut short due to a car accident on 14 May, 1963.

After his death many foreign scholars in the field of Indology and linguistics paid him homage: Uriel Weinreich, from the University in the City of New York; Sukawati of Bali; Needham of Yale University; Prof. Gonda of Utrecht; Prof. Filliozat and Prof. Louis Renou of France; Dr. Yamamoto of Japan; Dr. Michael of Asian Studies, Seattle; Dr. Svetoslav Roerich; Ludwig Sternbach of U.N., Dr. De Vattimo of Brazil and others. Among Indian dignitaries who praised him were Shankaracharya of Kanchi; Dr. Sampurnanand; Dr. R. N. Dandekar; Dr. H. P. Dwiwedi; Poet Dinakar; Dr. D. S. Kothari; Dr. T. M. P. Mahadevan; Samuel Mathai; M. R. Masani; Muni Punya Vijaya; Lama Kalsang and many more.

He was an author of more than seventy works of research and more than sixteen dictionaries besides the monumental *English-Sanskrit-Hindi Dictionary of Technical Terms*. He was a person of strong convictions and bold and fighting nature. Many of his linguistic, puritanical ideas raised controversy. But he stuck adamant to his belief. He was shown black flags in Madras for his Hindi enthusiasm, when he led a goodwill delegation from Nagari Pracharini

Sabha to south India. Many linguists like Dr. Suniti Kumar Chatterji and Mahapandit Rahul Sankrityayana differed with him on his purist approach to Hindi language and the mechanical coinage of terms with Sanskrit prefixes and suffixes. He translated Mirabai and Vidyapati in English. He had an encyclopedic mind and was a meticulous researcher. His contribution to ancient Asian studies are remarkable.

*Dr. Raghu Vir Memorial Volume, edited and published by Dr. Lokesh Chandra, Saraswati Vihar, Delhi, 1973.*

PRABHAKAR MACHWE

### ADHIKARI, GANGADHAR MORESWAR (1898-1981)

Gangadhar Moreswar Adhikari was born on 8 December, 1898 at Panwal in Kolaba district of the then Bombay Presidency. His father, himself the son of an impoverished petty landlord, after graduation, joined, as a clerk, the appellate side of the Bombay High Court and later on became a sub-registrar.

Gangadhar Adhikari had his early schooling at the General Education Society's school at Dadar but matriculated in 1916 from the Wilson College High School winning a scholarship for standing eighth in order of merit. He passed the Intermediate Science Examination in 1918 standing first, and graduated in 1920 with honours, both from the Wilson College. His entire education in the college was completed on the basis of scholarship he won as he went along.

Adhikari spent the next two years as a research scholar at the Indian Institute of Science at Bangalore. It was here that he heard that the Germans had worked out a process of recovering sulphur from gypsum and to know all about it he learnt German. His own first research dissertation here was on the reduction of Kurnool pyrites which he later on broadened out to work on obtaining sulphur from sulphates.

Meanwhile his father and the well-known surgeon of Bombay, Dr. B. N. Bhajekar who happened to be a family friend raised Rs. 5,000 to enable the young scholar to go to Germany in July, 1922 for further research.

Adhikari joined the Berlin University where the German professors were impressed not only by his scientific talents but also by his command over the German language. He passed the preliminary examination for research in Physical Chemistry as a result of which he was permitted to complete his

doctoral work in three years instead of six. Under Professor Max Vollmar, head of the department of Physical Chemistry, he studied the chemistry of surface reaction and obtained his doctorate in July, 1925. But before that in spite of his frugal habits the initial fund he had brought from India, had been finished. He started taking one meal a day and tried his hands at various odd jobs. This affected his health but luckily for him his teacher Professor Vollmar came to his rescue by finding for him suitable work like measuring the expansion coefficient of ceramics. He did this for two years and then worked for a year as a research assistant in the Physical Chemistry Department helping in the research work of other young scientists.

It was during his work at the University that Adhikari came in touch with Albert Einstein who took an interest in the work of the young Indian scholar and in fact Adhikari used to believe that the great scientist himself had also a hand in providing him with jobs to help him tide over his difficult days. From the middle of 1927 Adhikari also worked as a research assistant in a factory.

It was in Berlin in 1922 that Gangadhar Adhikari developed an intense interest in politics. Before that in India during the First World War he had been appreciative of Tilak's campaign for Home Rule and mildly critical of Gandhiji. But the cure for India's backwardness he thought at that stage—was industrialisation and science. He was not involved in active politics during his student days in India.

It was in Berlin that Adhikari first came in touch with the Marxists, both German and Indian exiles like Virendranath Chattopadhyay and Manabendra-nath Roy. He attended political classes and organised meetings of the 'Indian Association' which were addressed by Indian leaders like Motilal Nehru, Srinivasa Iyengar and Muhammad Ali. In fact after the term of Dr. Zakir Hussain, Adhikari was elected President of that organisation.

In 1927 Adhikari also participated in the activities of the 'League against Imperialism' of which Virendranath Chattopadhyay was one of the Joint General Secretaries and it was on Chattopadhyay's recommendation that he joined the German Communist Party, sometime during the second half of 1927. It was at this time that he made an intense study of the Marxist classics as also books on Indian history by Indian Marxists like R. P. Dutt and M. N. Roy.

Dr. Gangadhar Adhikari returned to India at the end of November, 1928 carrying with him the thesis on the colonial and semi-colonial countries adopted by the Sixth Congress of the Communist Inter-

national. In December, 1928 he came to Calcutta to attend the All India Conference of the Workers' and Peasants' Party. He was also present at a meeting of the Central Committee of the Communist Party of India which was also being held underground in Calcutta where he met S. V. Ghate, the General Secretary and other leaders like Dange, Muzaffar Ahmad, Joglekar and Abdul Majid. It was at this meeting that Adhikari was coopted a member of the Central Committee of the C.P.I.

He returned to Bombay when he lived in a working-class *chawl* on an allowance of Rs. 25 a month and started taking workers' classes and writing for the paper—'The Spark'.

On 20 March, 1929 he was arrested with 29 other communist and trade union leaders from all over India and tried in a case which became well-known as the Meerut Conspiracy Case. He was responsible for a good deal of the drafting of the historic documents signed by 18 communists accused in this case—in fact its agrarian section was solely his draft which he also helped Phillip Spratt in drafting its introductory theoretical section.

After four years Adhikari was released from Meerut jail and at once took the leading role in the task of reunifying the Party which had after the Meerut arrests, been split into many splinter groups over serious political differences and organisational issues. As a result mainly of his efforts that a provisional central committee was set up in the same year with Adhikari as the General Secretary.

In May, 1934 Dr. Adhikari was arrested again in connection with a workers' strike in Bombay and interned at Bijapur Fort. In February, 1936 he made a carefully planned escape from the Fort and joined the underground headquarters of the Communist Party in Calcutta and its General Secretary, P. C. Joshi.

It was at this underground centre that Adhikari came to know of the tragic death of his younger brother, Jagannath Adhikari who had been suffering from haemophilia. And it was here that he drafted a Manifesto, entitled '*Gathering Storm*', addressed to the Faizpur session of the Congress in December, 1936.

In early 1938 Adhikari joined the Party headquarters, shifted from Calcutta to Bombay, where he wrote regularly for the Marathi paper, *Kranti* and helped Joshi in party publications. He came out in the open at the Haripura Session of the Congress in February, 1938. He was one of the main architects of '*National Front*', the unofficial central organ of the Party.



In 1939 Adhikari joined P. C. Joshi (General Secretary), Ajay Ghosh and R. D. Bharadwaj as a member of the Political Bureau of the Party and was also elected to the Bombay Provincial Congress Committee.

When, in September, 1939, the Second World War broke out Adhikari again went underground and came out only when the ban was lifted in 1942. In 1943 at the first regular session of the Party Congress he was elected a member of the Central Committee which re-elected him to its Political Bureau along with Joshi (General Secretary), Bharadwaj, Ajay Ghosh and B. T. Ranadive. In 1944 he became the editor of the Central organ of the Party - *Peoples' War* and later on the *Peoples' Age*. During this period he edited a series of basic writings of Marx, Engels, Lenin and Stalin—the first of its kind in India.

From 1942 to 1948 he was busy applying the fundamentals of Marxism-Leninism to specific problems of India like the question of the emergence of different nationalities and kisan problem in India. He married Comrade Vimal in 1942.

In February 1948 at the Second Calcutta Congress of C.P.I. he was re-elected to the Central Committee which, in turn, re-elected him to the Political Bureau along with B. T. Ranadive (General Secretary) and Bhowani Sen. He remained underground for three years during this period.

In 1951 Adhikari was suspended from the Party for serious 'left sectarian' mistakes and wrong organisational methods. He went to work in Punjab as an ordinary member and later after the General Election in 1952 joined the staff of the Parliamentary office of the C.P.I. at Delhi.

At the Third and Fourth Party Congresses at Madurai (1953) and Palghat (1956) respectively he was elected again to the Central Committee. At the Amritsar Fifth (Special) Congress he delivered the report on the new party constitution and was elected to the National Council which, in turn, elected him to its Central Executive Committee, posts to which he was returned at the Vijayawada Sixth Congress in 1961.

On 17 May, 1963 Dr. Adhikari and his wife had to face a great tragedy when their only child, Vijay got drowned while swimming near Juhu Beach in Bombay.

During period prior to and during the split in C.P.I. in 1964 he wrote extensively and produced a major work entitled *Communist Party and India's Path to National Regeneration and Socialism*.

At the Seventh Congress in Bombay (1964) Adhikari delivered the report on the new Party Programme of which he was the main author. He

was re-elected to the National Council, the Central Executive Committee as also to the Central Secretariat with specific responsibility for Party education.

At the Eighth Congress of the C.P.I. Patna (1968) he was re-elected to the National Council and its Central Executive Committee placing him in charge of Party Education and Studies as also of compiling a documentary history of the Communist Party of India.

At the Ninth Congress of the C.P.I. at Cochin (1971) and subsequent Congress Adhikari got elected to the National Council but did not agree to shoulder other executive responsibilities except the work of editing the Documentary History of the Party of which he personally prepared the volumes covering the period upto 1928. He also remained till the end the Chairman of the Central Commission of the Party.

Dr. Gangadhar Moreswar Adhikari died on 21 November, 1981 preceded a year before by his wife, Vimal.

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CHINMOHAN SELHANABIS

## ADIGA, M. GOPALAKRISHNA (1918- )

Distinguished Kannada poet known to be leader of 'new' poetry movement in Karnataka; novelist and translator Adiga Gopalakrishna was born on 18 February, 1918 in a family of keen Vedic scholars at Moger. He did his B.A. in Mysore and took up a series of employments which would not satisfy his intellectual cravings. After his marriage in 1947, he did his M.A. majoring in English in 1952, even while employed as lecturer in Sharadavilas College, Mysore. In 1952-54 he worked as a lecturer in Canara College, Kumta and in 1954-64, St. Philomena's College, Mysore. In 1964, he joined as Principal, Lal Bahadur College, Sagara and in 1978, as Principal, Sri Poornaprayna College, Udupi. He resigned to be a Jan Sangh candidate from Bangalore during 1971 elections which bid, however, failed. After a brief spell of unemployment, he visited USA for lecturing assignments in 1974. In 1975 he joined the Indian Institute of Advanced Study, Simla, as Fellow to work on a project which he did not complete. Now in retirement, he devotes all his energies to editing *Saaskshi*, a sporadic literary quarterly which enjoys



status and prestige among high literary circles. He has been its founder-editor over two decades. He has translated a number of English and American classics into Kannada recently.

His early verse, marked by influences of Kadengodlu and D. R. Bendre, was competent, but rather tired and decadent, lacking the vim and optimism of the senior generation. *Bhavataranga* (1946), a long-drawn poem bemoaning the loss of early love and idealism is quite moving within the limits of an older genre. *Kattuvenu Navu* (We shall Build) written in 1948, voices the people's resolve to shape a new country. (The poet had some national political leanings towards the left and was once considered a "Progressive".) In 1952, he brought out the title *Nadedu Banda Dari* (Path Traversed) in which he announces a total break with the past and declares that poetry needs to carry the "smell of earth". The poems are slightly more earthy in rhythm and content.

Kannada Renaissance, dating from 1920 onward was earthy enough. But, Adiga's new ideal was the revolt of the ostentatiously earthy against the naturally earthy, learnt from the manner of early Eliot. Eliot grew into *Four Quartets* and the plays; but early Eliot became a fixation for the poet. He relentlessly followed the ideal and brought out impressive collections. *Chanda-Maddale* (1954) contains impressive poems like 'Himagiriya Kandara' (Vales of Himalaya) and 'Gondalapura' (city of confusion), deliberately reproducing noisy vocables and broken rhythms, making irony and sarcasm the staple of his verse. *Bhoomigeets* (The Song of Earth) contains very good poems like the title poem, 'Bhoota' (The Ghost of the past) and 'Prarthane' (prayer) on which rests his popularity among the new generation. *Vardhamana* (The Growing) deals with the problems of generation gap and collects, besides the title piece, other impressive poems like 'Koopamandooka' (Frog in the well) and 'Ajja Nettala' (The Silver Oak Tree Planted by Grandfather). His last collection till 1976 titled *Idannu Bayasiralilla* (I did not Ask for this) is provoked by experiences of uprootedness during his visit to the States. Adiga is still creative and holds the centre of Modernist movement, though the movement itself seems to be dated by other streams, mainly 'Bandaya' (Revolt) and 'Dalit' (Depressed Class) movements in poetry.

Disregarding the genre, Adiga is an important poet by any standard, expressiveness, word control, complexity of conception, progressive structure, inevitability of transitions and other counts. A typical Adiga poem, say 'Bhoota' or 'Koopamandooka'

works around a central *motif*, exploring various meaning complexes and associations, including in its sweep classical references and modern concepts. Basically, his is a simple, non-intellectual, forthright mind. The wealth and vigour of his mind keeps the poem going over long verse paragraphs, structurally rich and shapely. But mostly his vigour is verbal. Kannada readers who are used to more intellectually satisfying poetry of the Renaissance generation, miss in him intellectual ripeness and subtlety and accuse him of being sold out to sarcastic style lacking in adequate substance. The revolt of Bandaya generation is directed against this feature of his verse among other things. But, there is no doubt that he still controls the centre of 'new' writing. He received Karnataka State Sahitya Akademy award in 1973 and Sahitya Akademy award in 1974.

*Arohana* : Sagara, Akshara Prakashana, 1974; *Anathe* : Sharada Prakasanalaya, Bangalore, 1958; *Akashadeepa* : 1973; *Aayda Prabandhagalu*, Bangalore, Jagat Sahityamale, 1981; *Idannu Bayasiralilla* : Akashara Prakashana, Sagara, 1975; *Kattuvenu Navu* : Mysore, Kavyalaya, 1948; *Kannadada Abhimana*; Sagara, Akshara Prakashana, 1972; *Ghandemaddale* : Sagara, Saakshi, 1965; *Dehaliyalli* : Sagara, Akshara Prakashana, 1972; *Nadedu Banda Dari* : Mysore, Usha Sahitya Male, 1952; *Namma Shikshana Kshetra* Sagara, Akshara Prakashana, 1972; *Bhavataranga* : Mysore, Kavyalaya, 1947; *Bhoomigite* : Bangalore, Sharada Prakasanalaya, 1959; *Mannina Vasane* : Sagara, Kannada Sangha, 1966; *Moolaka Mahashayaru* : Bangalore, Sakshi Prakashana, 1980; *Samagra Gadya* (Collected Prose) : 1977; *Samagra Kavya* (Collected Verse) : 1976; *Vardhamana* : Sagara, Akshara Prakashana, 1972; also, translations from Ibsen, Dumas, Poe, Verne, Whitman, Steinbeck, etc.

SHANKAR MOKASHI PUNEKAR

## ADIGAL, MARAIMALAI (1876-1950)

Adigal, Maraimalai is the name assumed by Swami Vedachalam of Nagappattinam. He was born on 18 July, 1876 in Kadambadi, a village near Nagappattinam in Tamilnadu. He was born of Chokkalingam Pillai and Chinha Ammai. Vedachalam started his early school education in the Wesleyan Mission High School at Nagappattinam at the age of five.

When he was but little more than ten years old, his father passed away and his mother continued his education with some difficulty. But he got married at the age of seventeen and the birth of a daughter soon after meant the end of school education for Vedachalam. He had a great love for Tamil studies, and had his initiation and early tuition in Tamil language and literature with one Narayanaswami Pillai, a bookseller in Nagappattinam. As he wished to do advanced studies in Tamil and to have a sound knowledge of Saiva Siddhanta, he approached the famous Somasundara Naicker of Kanchipuram. Naicker readily accepted Vedachalam as his pupil and taught him all that he knew of Saiva Siddhanta.

At the age of twenty Vedachalam got appointed as a Tamil teacher in the Marthandam Tambi's English School in Trivandrum, at the instance of Professor P. Sundaram Pillai. But he left Trivandrum after a few months since the place was not agreeable to his health, and settled down in Madras as a journalist. He had a flair for journalism from the start and used to contribute articles to journals even when he was a student in the High school. He now assisted J. M. Nallasami Pillai in editing the *Siddhanta Dipikai* (1897). It was then that he was appointed as a Pandit in Tamil in the Madras Christian College, having been recommended to that position by V. G. Suryanarayana Sastriar, Head Tamil Pandit of that College. Vedachalam taught in the Christian college from 1898 to 1911. This was a very fruitful period of his life. He started the 'Samarasa Sanmarga Nilayam' more or less on the lines of St. Ramalinga's 'Samarasa Sanmargha Sangam'; and tried to spread the gospel of equality of all creatures before God. He also founded the Saiva Siddhanta Maha Samajam and began the publication of *Gnana Sagaram*, a Tamil journal. He wrote the *History of Manikkavachagar and his period*, *Mullaipattu Arachi* and *Pattinappalai Arachi* during this period. It was also then that his preceptor Somasundara Naicker passed away; and Vedachalam composed the *Somasunderakkanchi Akkam*, an elegy on the death of that savant. Soon afterwards, even while continuing to be at home in the company of his wife and children, he became an 'ascetic', and assumed saffron robes and styled himself Swami Vedachalam.

Even then he had developed a notion that the use of Sanskrit words in Tamil composition marred the beauty and effectiveness of the latter and so should be strictly avoided. His repertoire and lexical equipment were sufficient to enable him to put this idea into practice, though occasionally the 'Pure Tamil' style looked somewhat artificial. By 1916 this notion had become a passion and a mission with

him. He changed 'Gnana Sagaram' into 'Arivukkadal' and his own name 'Swami Vedachalam' into 'Maraimalai Adigal'. But with all that, he was a Sanskrit scholar and had translated Kalidasa's *Sakuntalam* into Tamil. His English was self acquired but phenomenal. He was as great a collector of books as he was a careful and discerning reader of what he collected.

Maraimalai Adigal was a popular public speaker though he never cared for the gallery. His scholarship was old time classical, and his exposition careful and scholarly. His writings were however a mixed lot. The little poetry he wrote shows his deep familiarity with the tough classics of ancient times. His prose shows his versatility and ability to express even subtle thoughts in unmixed Tamil. He wrote two novels *Kumudavalli* and *Kokilambal Kadidangal*; they are not much as novels but are proof of his desire to imitate the Wilkie Collins style of writing novels through letters (or entries in diaries) purported to have been written by the different characters in the story.

Even those who differ from him in regard to some of his views and convictions never doubt his sincerity and courage of conviction. He had to demand a fee for everyone of his public speeches on the ground that the public should not consider scholarship cheap.

On the verge of his death, which occurred on 15 September, 1950 he wrote a will which stipulated that his personal collection of books should be constituted as a Public Library and his will has been honoured by the institution of the Maraimalai Adigal Library in Madras which serves the needs of Tamil scholars eminently and will be a fitting monument to the memory of this great scholar.

*Makers of Modern Tamil : I. S. Raghavan; Tamil Kalaikkalanjijyam : Vol. VIII*

N. SUBRAHMANYAN

## ADISESHIAH MALCOLM SATHIANATHAN (DR) (1910- )

Adiseshiah Malcolm Sathianathan, Indian Educationist, was born on 18 April, 1910 at Madras to Shri Varanasi P. Adiseshiah, the Principal, Voorhees College, Vellore and Grace Nessammah. Hailed from Madanapalli in Andhra Pradesh, Shri V. P. Adiseshiah was an Iyer and at the age of eighteen, he was converted to Christianity by the American Arcot Mission at Vellore. Since then he took the name Varanasi Paul Adiseshiah. Malcolm

Adiseshiah's mother was the eldest daughter of Rev. William Devapriyam Clarke of Dindigul who was a priest in Zion church, Chintadrepel, Madras for many years.

Dr. Malcolm Adiseshiah was born in a family with three brothers and one sister. The eldest brother Dr. W. T. V. Adiseshiah who died a few years ago was the chief Psychologist in the Government of India and a Ph.D. from Cambridge University, England. His younger brother Mr. Herbert Adiseshiah who passed away a few years ago was in the agricultural department of the Government of Tamilnadu. His youngest brother Lt. General Nobel Adiseshiah retired from the Army Medical Service having reached the top rank as Director of Medical Services in the army. His only sister Miss Padmini Adiseshiah after serving as Principal of a few Women's Colleges in Tamilnadu has retired and now is the Correspondent and Secretary of the Emerald Heights Women's College in Ootacamund, Nilgiris.

Dr. Malcolm Adiseshiah is a devout Christian and worships regularly at Zion church in Madras. He was baptized in the same church and pursued his studies in the parsonage attached to the church. He is happily married to Elizabeth Adiseshiah and blessed with two children, both of them are married and settled in England. His daughter is teaching in England and his son is a reputed doctor and consultant in England.

Dr. Malcolm Adiseshiah was deeply influenced by his parents, who left a deep and lasting impression on all the children. The influence of the church too was immense and the general atmosphere of Voorhees School and College was such as to make a deep impression on Dr. Adiseshiah. The school and college had taught him great virtues of economy of living which was also imbibed by his father.

Dr. Adiseshiah was educated at Voorhees School and College, Vellore and Loyala College, Madras. He started his career as a Lecturer in Economics at St. Paul's College, Calcutta where he also worked out plans for a rural service programme in cooperation with Sriniketan and Santiniketan. Then he went to London School of Economics, King's College, Cambridge and took his Ph.D. in Economics. After his return he served as Professor of Economics in Madras Christian College, Tambaram where he established its first Department of Economics and a large rural development programme in 16 villages in the environs, during the years 1930-1946. He became the Associate General Secretary of International Student Service from 1946-48. He served the United Nations Educational, Scientific

and Cultural Organisation (UNESCO), Paris for twenty-two years from 1948 to 1970, when he retired and came to India. Between 1948 to 1950 he joined UNESCO as Deputy Director of the department of Exchange of persons but was soon given in 1950-54 the responsibility of developing the new Department of Technical Assistance as its Director, thus becoming one of the six top executives in the Organisation. In this capacity he was able to establish over 120 projects a year in the various countries of the world for their economic and social development through education, science and culture. From 1955-63 he became one of the three Assistant Directors General of the organisation and in 1963 he became the Deputy Director General. He was able to develop the organisation into an agency cooperating with all the 127 member-states in the expansion and accelerating of education, science and culture. Dr. Adiseshiah was responsible for the development of the Karachi Plan for Universal Primary Education of Asia, the Addis Ababa and Santiago Plans for Africa and Latin American educational development and corresponding science plans for Asia, Africa and Latin America. Having visited each of the 127 member-countries of UNESCO several times in the discharge of his functions, Dr. Adiseshiah is well acquainted with the economic and educational problems and needs of the member-countries. He was able to develop in each country a programme of technical and financial assistance, which he started with a global outlay of \$ 300 million per annum by the time he retired from the organisation in 1970. During the years 1970-78 he became the Director of Madras Institute of Development Studies. On 1 August, 1975 Dr. Adiseshiah responded to the invitation of the Chancellor, the Governor of Tamilnadu and assumed the duties of Vice-Chancellor of the University of Madras for one term ending July 1978. In April 1978 he accepted the nomination by the President of India to the Rajya Sabha for six year term. Since 1978 Dr. Malcolm S. Adiseshiah has been the Chairman of the Madras Institute of Development Studies. This institute which he directed from 1971-78 was founded by him and Mrs. Adiseshiah in 1971 as an Educational Trust to contribute towards the economic development of Tamilnadu and India through research, documentation, publication of research monographs, organisation of seminars, workshops and conferences. Studies at the Institute have centred round agro-rural problems of the State of Tamilnadu and the results in the form of practical programme, options have been made available to appropriate Government Departments. The Institute

organises monthly inter-disciplinary seminars on current problems of development and the six week workshops on Economic Research Methodology for Ph.D. students of the seventeen southern Universities in the first three years, followed by annual inter-disciplinary workshops of social science teachers of southern Universities on various facets of poverty. The Institute also publishes a monthly bulletin and provides a growing library and documentation centre for the use of the Institute staff. The Institute has also published twelve studies on subjects like Economics of Dry Farming Technology, Income Earning Trends and social status of the Harijan community. A Guide to Research in Economics, Women's Welfare, poverty and the supply of wage goods, Rural unemployment and inter-disciplinary study in poverty. In January 1981 Dr. Adiseshiah was elected President of Governing Board of the UNESCO International Institute of Educational Planning for a five-year period.

A part of the aid from UNESCO was devoted to the Indian Government Programmes on Science, Technology and Engineering. Dr. Adiseshiah also provided this organisation's assistance to the programmes of translations of the Tamil classics, Temple renovation, the production of the Tamil courier and in the setting up of the International Institute of Tamil Studies.

In addition to directing Madras Institute of Development Studies for the first seven years Dr. Adiseshiah served as Member of the Tamilnadu Planning Commission and of the Steering Committee of the Union Planning Commission. He was a member of the Central Advisory Board of Education, the Indian National Commission for Co-operation with UNESCO, the Indian Council of Social Science and Research, the National Council of Educational Research and Training, the National Council of Teacher Education, President of the Indian Adult Education Association, the Vishwayuvak Kendra, the Family Planning Foundation of India and the Indian Economic Association of which he was elected the President for 1973-74. He chaired the Review Committee of the Indian Council of Social Science Research and issued the two-volume retrospective and prospective report on social sciences in India. As Chairman of the Appropriate panels, he also reviewed the functioning and future development of the Social Science Departments of Andhra University, Waltair and the Tata School of Social Sciences, Bombay. His reports as Chairman of the concerned Committee on educational costs in Tamilnadu and on the proposed

women's university for Tamilnadu have attracted wide attention.

Since returning to Madras, he has visited countries of Africa, Latin America and Asia three times a year at the request of their Governments to advise them on their National Development plans. He is a member of the U.N. International Committee of Consultant on Environment, Co-ordinator of the UNESCO Working Group on the New International Economic order and has been the President of the International Council of Adult Education and President of the Asian Association of Social Science Research councils.

Before he joined UNESCO, Dr. Adiseshiah had published a number of books on Banking, Rural Credit, Money, Agricultural Transformation etc. Those are : *Demand for Money* (1938), *Agricultural Economic Development* (1940), *Handicraft Industries* (1942), *Rural Credit* (1943), *Planning Industrial Development* (1944), *Restless Nations* (1962), *War on Poverty* (1963), *Non-political UN* (1964), *Welfare and Wisdom* (1965), *Economics of Indian Natural Resources* (1966), *Educational and National Development* (1967), *Adult Education* (1968), *Some thoughts on UNESCO in the Second Development Decade* (1969) and *Brain drain from the Arab World* (1969). At the request of its general conference UNESCO published two books by him on *Let My Country Awake* (1970) and *It is Time to Begin* (1972). The other publications are *Madras Development Seminar series* (1971-84), *Techniques of Perspective Planning* (1973), *Plan Implementation problems and prospects for the Fifth Plan* (1974), *Science in the battle against poverty* (1975), *Literacy Discussion* (1976), *Towards a Functional Learning Society* (1976), *Educational perspectives in Tamilnadu* (1976-78), *Backdrop to Learning Society* (1978), *Mid year Review of the Economy* (1977-81), *Mid Term Review of the Sixth Plan and Mid year Review of Economy* (1982), *Adult Education Faces Inequality* (1981).

Dr. Adiseshiah has been decorated by forty countries and has had honorary doctorates conferred on him by fifteen universities. Among those received since returning home to Tamilnadu, on 30 May, 1975 Carleton University, Ottawa conferred on him the Doctor of Laws *honoris causa* and in its citation describes him as 'Scholar, Educator, Animateur. Statesman and Citizen of the world', as 'the imaginative innovator', 'the indispensable catalyst, the skilful Conference Manager, and helpful fixer, who was a principal architect in transforming that institution (UNESCO) from one primarily concerned with intellectual exchange into an active instrument of Third World Development' (On 31

May, 1975 Andhra University, Waltair conferred on Dr. Adiseshiah the Doctor of Letters *honoris causa* and its citation spoke of "Dr. Adiseshiah's sincere commitment to the cause of the under-privileged and his contribution to the future advancement of social science research in this country." He had "the time and energy to do so many things and so well" because of his belief in the capacity of intellect and education to transform the human condition." He was awarded *Padma Bhushan* by the Government of India. He was decorated by the Governments of Chile, Brazil, Mexico, Panama, Costa Rica, France, Yugoslavia, U.S.S.R., Australia, Bulgaria, Algeria, Egypt, Senegal, Nigeria, Kenya, Philippines, Thailand, Indonesia, Sri Lanka, Tanzania, Lebanon, Jordan, Syria and Iraq.

Dr. Adiseshiah is tall, fair, slim, and handsome with a personality of a well regulated athlete. His main strength is to do well whatever he had to do. His interest is mainly Economics and Economic issues followed by International problems and relationship. Dr. Adiseshiah has pleasing manners and the characteristic benevolence which runs in the family. His habits and attitudes are very simple. His dress is simple and there is an emphasis of everything Indian.

Dr. Adiseshiah's work and contribution to the people of the world was worked out through the UN Technical Assistance and Development Programme. He has contributed to Rural Development especially in twelve Tambaram villages, which has been a tremendous task. He has worked for the Economic Development of the country and has served as a consultant on many Economic issues both at the level of the State and Centre.

*Biographical notes on Dr. Malcolm S. Adiseshiah, given by Sri C. T. Kurien, Director of Madras Institute of Development Studies, Gandhinagar, Madras. Family particulars and other information was provided by Miss. Padmini Adiseshiah, the sister of Dr. Malcolm Adiseshiah, the former Principal and now the Correspondent and Secretary, Emerald Heights College for Women, Ootacamund, Nilgiris.*

A. SURYAKUMARI

ADVANI, LAL KRISHNA (1927- )

Shri Lal Krishna Advani is one of the younger and brighter leaders in the Indian political firmament. He was born in Karachi on 8 November, 1927 in a Khudabadi Amil (Kayasth) family. His father,

Kishinchand, was an educated businessman in Elphinstone Street, Karachi. He lost his mother in his childhood and was looked after by his aunt. He has one sister, Sheila Santu Bhavnani. He married Kamala P. Jagtiani in 1965. He has one son, Jayant, and one daughter, Pratibha.

Advani had his schooling in St. Patricks at Karachi—the same school that Z. A. Bhutto attended. For higher education he joined D. G. National College, Hyderabad, Sind, 1942, where he quickly came in contact with RSS. It was love at first sight and he has been a steadfast and model social worker ever since. He got admission to NED Engineering College, Karachi but gave it up to be able to devote more time to RSS work. Later he did his LLB from the Bombay University. At the time of Partition he was RSS Secretary (Karyawah) of Karachi branch.

After Partition, Advani worked fulltime for RSS in Alwar, Bharatpur, Kota, Bundi, and Jhalawar districts, Rajasthan. When Bharatiya Jan Sangh was started, he became Rajasthan State BJS Secretary 1952-57. Later he shifted to Delhi and was Delhi BJS Secretary 1958-63. Meanwhile he had joined *Organiser Weekly* as Assistant Editor, in 1960-67. In 1967 he had been elected Chairman, Metropolitan Council, Delhi. Since 1970, he has been a member of the Rajya Sabha. He became President of the BJS unit of Delhi in 1970-72 and All India BJS President in 1973. He continued in this capacity till May 11, 1977, when Jan Sangh—and several other parties—dissolved their separate identities to form the Janata Party.

In the Jan Sangh, Advani was reputed to be, like the late lamented Deendayal, an 'Ajatashatru', a man who has no enemies. Such was—and is—his sweet reasonableness. Indeed he personifies Matthew Arnold's definition of culture as 'sweetness and light.'

As M.P., and later as Minister, he has travelled far and wide.

As President of BJS, he played a leading role in the JP Movement and was detained under MISA on 26 June, 1975. At first held in Bangalore, he was later transferred to Rohtak and then again returned to Bangalore. Chagla's advocacy of the writ petition moved on behalf of Advani and some other leaders, underlined the constitutional struggle against the Emergency.

While in jail, Advani made a comparative study of the steps taken by Hitler to impose his dictatorship and likened to compare Mrs. Gandhi's measures of Emergency with these. The pamphlet, titled 'A Tale of two Emergencies' was widely read during the Emergency. Later, Advani published his Jail Diary

which makes interesting and instructive reading. This book, captioned *A Prisoner's Scrap-book*, also includes several other pamphlets written by him in jail, and distributed outside as underground literature.

Advani was released along with Morarji Desai simultaneously with the announcement of Lok Sabha elections on 18 January, 1977. He immediately plunged into the historic election campaign and shared the laurels of victory. The new Prime Minister, Morarji Desai, appointed him cabinet minister in charge of Information and Broadcasting.

As I & B Minister, Advani promptly ended the anti-press laws and carried media freedom to new heights. The Prevention of Publication of Objectionable Matters Act was repealed. The Feroze Gandhi Law—exempting publication of things said on the Floor of the House, from Prosecution—withdrawn during the Emergency—was revived. The Press Council, disbanded during the Emergency, was reconstituted. Press censorship was lifted.

The four news agencies, forcibly merged during the Emergency, were allowed to come back into their own.

The Second Press Commission was appointed to recommend further improvements in the freedom and quality of the Press—and particularly to make another emergency-style trauma for the press, impossible.

The Prasar Bharati Bill was introduced to give AIR and TV more independence than even that enjoyed by BBC, London.

However, before the last two could materialise, the Janata Government fell—and Advani went out of office. In the crisis that led up to the crash, Advani had played a significant role.

However, it was on the insistence of Advani and Vajpayee that Morarjibhai most reluctantly agreed to take Charan Singh back into the Cabinet—and gave him the important portfolio of Finance. According to Piloo Mody, his advice to Morarji was, not to take back Charan Singh, but that if he must, he may offer him only a minor portfolio like Health, which too, he told Morarji. Charan Singh would gladly accept. In strongly pleading the case of Charan Singh, Advani and Vajpayee seem to have erred in judging the character and motives of several leaders. As Advani admitted 'In a way, our emotional attachment to the party's unity got the better of our political judgement.'

After the Janata rout in the Lok Sabha elections in January 1980, some elements redoubled their efforts against former Jana Sangh men in the party. The latter, therefore, constituted themselves into

Bharatiya Janata Party in April 1980. Since then Vajpayee has been BJP president and Advani, General Secretary.

Janardan Thakur paid Advani a well-deserved compliment as he wrote in his 'All the Janata Men.' "The man who has really helped gain a great respectability for the Jan Sangh constituent of the Janata Party without ever projecting himself is Lal Krishna Advani, by far the cleanest and straightest leader in Indian politics today. Clean, sophisticated, business-like, mild-looking but firm when needed, the Minister for Information & Broadcasting is almost a freak in today's political world. Though never in the forefront, he stands bright as a candle of hope in an otherwise dark prospect. Some have described Vajpayee as a 'Desert flower'. The epithet fits Advani more."

*Advani, L.K., The People Betrayed and personal knowledge of the Contributor.*

K. R. MALKANI

#### AFONSO, CORREIA

—See under Correia Afonso

#### AGAMANANDA (SWAMI)

—See under Swami Agamananda

#### AGARKAR SIDDHANATH MADHAV

—See under Siddhanath Madhav Agarkar

#### AGARWALA, KAMALAPRASAD (1907-1980)

Kamalaprasad Agarwala, legislator, Parliamentarian, a pioneer in town planning and eminent authority on civic affairs, was one of the most distinguished figures of Assam by the middle of the twentieth century.

The Assamese Agarwalas have their own tale to tell entwining into it a complex web of social and political milieu for over two hundred years. By about 1832, that is to say, four years after the East India Company had taken possession of Assam, Naorangram (Navarangaram ? 1811-65), a Marwari tradesman from the little known village of Suroh in the former princely state of Bikaner, now in Rajasthan, headed towards the east and arrived at Murshidabad. Thence he came to Goalpara and sailing upstream as cargo-master of a small flotilla of country-boats carrying merchandise to the firm of Messrs Ramdayal Podder of Biswanath, landed at the latter place. Biswanath was then a flourishing inland port on the right bank of the Brahmaputra and headquarters of the Assam Light Infantry.



Naorangram entered into the service of the Podders as an ordinary salesman; but some time thereafter he parted company with them and set up his own business at Gamiri, another inland port to the right of the Brahmaputra, some 56 k.m. to the east of Biswanath. Gamiri and the adjoining belt of territory were then a part of the dominion of King Purandar Singh (1832-38), a scion of the former ruling dynasty of Assam. By thrift and his own business ability, Naorangram started climbing the ladder of success. The king, desperately in need of liquid cash to pay the East India Company his tribute, showered on the enterprising Marwari royal patronage in an ever bounteous measure.

Naorangram took as his wives two Assamese women of the locality and had by them three sons. He imbibed the tastes and fads of the Assamese gentry and used to don the robes of an Assamese nobleman. His sons carried the process still further by getting themselves initiated into the Assamese religious order. All through the nineteenth century they alternately sported with the use of three surnames; Gupta, Kedia and Agarwala, finally opting for the last one.

With Haribilash Agarwala (1842-1916), the eldest son of Naorangram, the star of the Agarwalas was clearly in the ascendant. A product of miscegenation between a Marwari father and an Assamese mother, he soon proceeded to ingratiate himself in favour of the Assamese by carrying to the farthest extent the process of assimilation into the Assamese society. In a territory which up till then was not satisfactorily settled under the British, with numerous turbulent tribes and semi-independent feudal nobles seething with discontent, Haribilash had ample opportunities of augmenting his power and pelf by posing as an honest broker between the ruler and the ruled. Above all, he endeared himself to the masses of the people by causing to be printed and published for the first time the old Assamese religious texts which provide the warp and woof of Assamese Vaisnavism. Thus it is Haribilash who is credited more than anybody else for the rediscovery of Assam's civilisation.

The sons of Haribilash, each specialising in his own respective sphere of social and cultural activity, came to be even more famous than their father, and constituted a galaxy of luminous lustre shedding stelliform grandeur all around. The eldest, Bishnuprasad (1865-1974), established his fame as a perfect master of the Assamese prose style; the second, Chandrakumar (1867-1938), was a poet of rare distinction who introduced into modern Assamese literature the vogue of romanticism; the

third, Paramananda (1869-1934), was a musician of proven merit who did much to recapture, on western-type musical instruments, the rhythm and beats of the Assamese folk-songs; the fourth, Krishnaprasad (1874-97), was a dramatic artist of rare excellence and also a lyrical poet in his own way; the fifth Gopal (1880-1936), was an energetic tea planter.

Kamalaprasad Agarwala, the third son of Paramananda and younger brother of Jyotiprasad, perhaps the most famous of all Agarwalas, was born at Tezpur in 1907. He had his schooling at Tezpur, prosecuted higher studies in Cotton College, Gauhati, whence he obtained his B.A. degree and finally qualified for the Bar from the University Law College, Calcutta. He started legal practice at Tezpur but did not come anywhere near marksmanship in the profession. He also served as a teacher in the Tezpur Academy, a school founded in 1931 in the wake of the Non-Cooperation movement.

Bathing, as he did, in the sunshine of the enormous prestige and influence which the family of the Agarwalas had enjoyed and backed by the merit and all-round accomplishment of his more famous elder brother, Kamalaprasad had little difficulty in striking a foothold in public life and politics. In 1938, the Congress Party pitted him as a candidate for election to the Legislative Council, the Upper House of the Assam Legislature which was then in existence, against Manomohan Chowdhury, the most influential public figure, whom the people generally described as the Uncrowned king of Tezpur. On the face of it, the contest seemed grossly unequal, a young chap of thirty-three challenging a seasoned veteran of sixty-seven but the impossible had happened. The giant went down reeling at the hands of the pigmy. It was, of course, the family name and prestige combined with the acknowledged leadership of his elder brother rather than his own ability which was the deciding factor.

Now began the steep rise of Kamalaprasad. A member of the Legislative Council (1938-46), he plunged headlong into the vortex of politics giving up as far as possible his earlier hobbies for angling, gardening, sports and music. Rewards were soon to come. In 1948, he was elected Chairman, Tezpur Municipal Board, an office he held for three consecutive terms upto 1964. In 1952, he was elected member of the Legislative Assembly from the Tezpur constituency on Congress ticket by a flattering margin. In 1957, he was elected for the second and, in 1962, for the third time. In 1964 he was appointed President, Tezpur Mahkuma Parishad, for a three-year term. In 1967, he was made

President, Assam Finance Corporation. In 1971, he was elected to the Lok Sabha from the Tezpur constituency. In 1977, he opted for voluntary retirement from politics but continued to devote all his time and energies to fostering public institutions which were virtually his own creations.

A man of refined tastes and manners, Agarwala steered clear of all mean intrigues and machinations in public life. While he was the Chief Whip of the Congress Legislature Party (1957-62), he could touch the right chord in the hearts of even the bitterest political opponents of the Congress Party and had with them a credence which other diehards of the Party did not enjoy.

The most abiding monument of Agarwala's constructive genius is the Darrang College of Tezpur, the premier educational institution of the district. Founded in 1945, this is now a full-fledged multi-faculty College. Agarwala was its founder Secretary and later President till the end of his life. His administration as Chairman of the Tezpur Municipal Board is chiefly remembered for the reconstruction of the town's Municipal market and the Water Works. The Refugee Market of the town was another plume in his feather. His aesthetic sense found expression in several grandiose schemes exclusively designed to improve the appearance of the town and beautify its setting. The undersized plots of land split over by the municipal roads and thoroughfares were converted to flower gardens and brushing aside the opposition of his colleagues in the civic body, he appointed Pearimohan Chowdhury, a painter and artist of rare distinction, as Flower Superintendent of the Board. The marshy swamps of stagnant water formed by inter-junction of the roads were transformed into inland lakes or ponds and he wished to nurture them as centres of pisciculture, a memento no doubt of his earlier passion for angling and ichthyology.

Late in his life, Agarwala sold out his ancestral estates at the heart of the town to the Government for a nominal price on condition that the building be converted into a centre for pursuit of music, dance and the allied arts and that it be named after his illustrious elder brother, Jyotiprasad Agarwala (1903-51). His conditions were accepted and this institute called Jyotibharati came into existence with himself as its president. He repaired to a house in an outlying area of the town which he named Malinivan. There Kamalaprasad, virtually the last in the long chain of the great Agarwalas, breathed his last on 25 February, 1980. He is survived by his wife, Mrs. Meena Agarwala, a social worker of established repute, three sons and one daughter.

*Agarwala, K. P. : His talk to the author on the genealogy and antecedents of the family, Tezpur, August 30, 1967; Agarwala, H. B. : Diary of Self upto 1915, Gauhati, 1967; Barua, S. N. : Kamalaprasad Agarwala in the Assam Tribune, Gauhati, March 6, 1980. Kalua, Bibudh : Kamalaprasad Agarwala in the Dainik Assam, Gauhati, February 26 and March 6, 1980; Chaliha, S. : Unaish Satikat Tezpur in the Dainik Assam, Gauhati, January 24, 1968.*

S. CHALIHA

## AGARWAL, PRABHU DAYAL (1920-1982)

Born on 1 January, 1920 at the village of Nangal in Rajasthan, P. D. Agarwal was the youngest son of Bhoruram and Singari Devi. The family consisting of five sons and three daughters lived in an adverse condition and with only a small income earned by cultivating land and running a small kirana shop which could hardly make both ends meet. As his father, Bhoruram was determined to educate the children, P. D. Agarwal was admitted in a local municipal school. However, in view of the financial stringency, P. D. Agarwal had to discontinue his schooling and had to become a livelihood earner for the family. Thus started the career of P. D. Agarwal, who went round for miles together on a bicycle selling clothes and earning a paltry amount at the end of each day. The growing enterprise within him always nurtured the dream of doing something big and it was this belief that made him take the momentous decision to leave his village at the age of seventeen, just after his marriage to Dhanvati Devi.

After leaving the village, he shifted from Chamurchi to Banarhatt in North Bengal. His first regular job began at Banarhatt where he started working as a shop assistant in Red Bank Tea Estate at a salary of Rs. 8 per month and free meals. This struggle and labour continued for three years after which he left for Calcutta. At Calcutta was sown the seed of his business acumen when along with his brother Kasiram, he opened his first cloth shop in the name of Jaswantraj and Brothers. The enterpriser within P. D. Agarwal made him look for other businesses also and he also began working as a small time agent for hiring trucks and transporting goods. In 1958 the first office of Transport Corporation of India was set up at Kali Krishna Tagore Street in Calcutta. The company started as a partnership firm with a 5 tonne truck serving between Calcutta and Bombay. And that was the beginning of Transport Corporation of India Ltd., which is today one of the



largest road transport organisations in the world with a network of over 600 branches.

P. D. Agarwal not only led the growth of Transport Corporation of India into one of the largest road transport organisations, but also pioneered the growth of road transport as an alternative to rail transport for goods movement within the country.

From road transport he ventured into setting up of other industries also. In 1969 a mini steel plant was established at Bangalore in the name and style of Bhoruka Steel Ltd. The growth and diversification in other fields continued with the establishment of Bhoruka Textile, Bangalore Wire Rod Mills and acquisition of Mukesh Textile Mill in Bombay. To serve the far and remote corner of North Eastern Region he had set up another road transport organisation, ABC India Ltd.

An active professional he always took keen interest in activities concerning his trade and industry. He was the past President and Member of the Working Committee of All India Transport Congress and also held the portfolio of President of Calcutta Goods Transport Association. He also served as a Member in the Transport Development Council of the Central Government.

His activities however was not confined to business only. Because of his sense of welfare to the common man he was associated in setting up a number of charitable organisations which provides free education and free medical help to the needy in the remotest areas of the country. His efforts towards these social and welfare activities are reflected in the establishment of a large number of trusts such as G. Ramdas Education Trust, Bhoruka Mountaineering Trust, Jiramdas Public School, Bangalore, Jiramdas Primary School, Ichhapuram, Jaswant Rai Samrak Higher Secondary School, Gazipur and Bhoruka Research Centre of Haconotology and Blood Transfusion, Calcutta. Besides, he regularly helped many other welfare organisations by way of contributions.

An ardent follower of the Arya Samaj Movement he was never interested in setting up of temples etc. However, he was strongly devoted. His contribution towards widow re-marriage was significant. In spite of stiff resistance from the members of his community, he advocated strongly the cause of widow re-marriage and arranged such marriages. He would personally supervise the functions and ceremonies and contribute towards its cost. Another field where his contribution was significant was his efforts in helping mitigate the sufferings of people affected by natural calamities like flood, cyclone, etc. P. D. Agarwal through his organisation, Transport Corporation of India organised large scale camps for

distribution of food and other relief materials to bring relief to the needy.

P. D. Agarwal was a person of very simple and amiable nature. Medium built with an amiable disposition, he always dressed in a simple manner and followed a simple style of living. He was equally disposed to all sections of people irrespective of caste and creed.

His attitude to life was extremely simple and he opposed the Dowry System and the extravagant spending during marriage. In fact he has set up an example by marrying his fourth son to a girl of a very simple middle class family.

To sum up, the life of P. D. Agarwal was one which could set an example of how enterprise and dedication of a single man could enable setting up of a vast empire of industries and businesses. His contribution towards various social causes was also exemplary. A selfless and dedicated person with an iron will, he was a great social reformer.

*Personal knowledge and interviews.*

M. P. SARAWAGI

### **AGARWAL, RAMANANDA**

—See under Ramananda Agarwal

### **AGNIHOTRI, PRABHU DAYALU (DR.)**

(1914- )

Dr. Prabhu Dayalu Agnihotri was born on 20 July, 1914 at village Dhanaura, District Shahjahanpur (U.P.). His father Shri Kundan Lal and mother Tulasi Devi belonged to a middle class agriculturist family of the Kanyakubja Brahman caste. Shri Kundan Lal was a direct disciple of Swami Dayanand, the founder of the Arya Samaj. He was married to Sharda Devi in May, 1941 at Calcutta.

He had his early education in the local Primary and Middle Schools. At the age of twelve, he joined the Gurukul at Badaun, U.P. where he studied for two years, and passed the first Sanskrit examination of Benaras. After that he joined a Sanskrit School in Furrukhabad city (U.P.) After studying for three years, he got involved in the Civil Disobedience Movement in October, 1930 and was sentenced to six months simple imprisonment.

In July 1931 he joined N.R.E.C. College, Khurja (U.P.) from where he passed Shastri of Benaras, Advanced in Hindi of U.P. and intermediate of U.P. Board. Later on however, he continued his studies privately and obtained the following degrees: 'Vyakaranacharya' (Benaras), 'Kavyateertha' (Calcutta), 'Sahitya Ratna' (Allahabad), 'Hindi Prabhakar' (Lahore), M.A. (Nagpur), B.Ed. and Ph.D. (Saugor).

Dr. Agnihotri started his career in 1935 as a teacher, in a Sanskrit College but within six months he joined as the Head Master of a newly started High School in Gorakhpur district in U.P. Later he joined as a Sanskrit and Hindi teacher in a High School in Calcutta. In 1942 he joined as the Principal of Vidya Mandir Institution at Akola, Vidarbha. Vidya Mandir became one of the most important institutions of the country and maintained its glory upto 1954.

In 1954 Shri Agnihotri joined M.P. Government Educational Service. When he retired in 1969 he was Professor and Head of the Sanskrit Department of Gwalior University when as research guide he had produced more than two dozens of Ph.Ds and D. Litt.s in Indology. He also served as the Director-cum-Secretary of Madhya Pradesh Hindi Grantha Academy which produces the University-level text and reference books in Hindi. During Dr. Agnihotri's tenure 170 books on science, technology and humanities were produced in 1973. Later he was appointed the Vice-Chancellor of University of Jabalpur, where he worked till the first quarter of 1975. During the same year he was selected as the Professor Emeritus of Indology under U.G.C. Scheme and was attached to Bhopal University.

He has a number of books to his credit on Indology and Sanskrit literature. He is the author of *Patanjalikalina Bharatvarsa*, based on the great commentary of Patanjali; *Abhinava Manovigyanam*, a comparative study of Indian and Western thought, *Sanskrita Sahitya*. The Government of U.P. gave him a reward of Rs. 2,000 in recognition of its merit.

He has also translated and written scholarly introductions of Vikramorvasheeyam, Kumara Sambhava and Ritu Samhara of Kalidasa and Mrchchhkatika of Sudraka. He is a poet and has three collections of Hindi poems entitled *Uchchwas*, *Arunima* and *Pashchima*, and a collection entitled *Samarpini* of one hundred pieces of poetic (sing-song) prose. He has published more than a dozen and-a-half short stories and one-act plays in various magazines. After his tour of the Soviet Union in 1971 he published his memoirs containing his impressions of the cultural and educational life in Russia. Besides he has more than fifty papers on Indology, Education, Psychology and literary criticism published in important magazines and periodicals, three books containing Folk Tales, mythological stories and one-act plays meant for children.

While at Calcutta he had the privilege of coming into contact with important political and literary personalities of Bengal. He was the General

Secretary of Calcutta Arya Samaj and the Vice-President of Bengal and Assam Arya Pratinidhi Sabha. He took part in the Movement of 1942 in which connection his wife too was arrested and was sentenced to jail. He served as an Expert and Chairman of Boards of Studies, Research Committee and Selection Boards in various Universities and important institutions. Has been as (i) Hon. Professor of World Academy of Sanskrit, Bombay, (ii) Member of the Committee appointed by Government of M.P. to re-organise Sanskrit studies in the State, (iii) Member of Kalidasa Celebrations Committee of the State Government, (iv) Member, Kalidasa Research Committee of Vikram University, Ujjain (v) Member of Advisory Board for Social Education in old M.P. State (vi) Member, Board of Secondary Education M.P. and Chairman of its subject committee, (vii) President, Madhya Pradesh Hindi Sahitya Sammelan, (viii) President, M.P. Itihasa Parishad.

Dr. Agnihotri has an encyclopaedic knowledge of Sanskrit literature and Indology. Besides, he as an orator, is often invited to address social and literary functions. He is an advocate of the inter-caste and inter-provincial marriages. In economic field he believes in compromise of the Gandhian and Marxist theories.

*Records of career at Gurukul, Badaun, NREC College, Khurja Vidyamandir, Akola and Sanskrit Department, Gwalior University Report of work done at Hindi Grantha Academy; Personal information collected by the contributor on the basis of interview.*

P. MACHWE

#### AHMAD, KALIMUDDIN

-See under Kalimuddin, Ahmad

#### AHMAD, MIR MUSHTAQ (1915-

Mir Mushtaq Ahmad was born at Simla on 25 April 1915. He lost his mother when he was only six months old and was brought up by his eldest sister. His father Mir Abdul Sattar, a carpet merchant having shops at Delhi and Simla, was a man of nationalist leanings and had undergone imprisonment for one and a half years in 1921.

Mir Mushtaq's early education was traditional. He read Quran and received primary instruction at Masjid Kashmiriyan, Delhi. Later he studied at the Islamia High School, Simla and M. B. High School, New Delhi. He passed the Matriculation Examination in 1934 and joined the Anglo-Arabic College,

Delhi (now the Zakir Hussain College). He earned his B.A. Degree in 1938 and wanted to go in for a degree in teaching but could not do so.

He was elected General Secretary of his College Union in 1936 and its Vice-President in 1937. Alongside College Union activities he joined the newly started All India Students' Federation and was elected organising secretary of its Delhi Branch. As a student leader he came in contact with several political leaders of eminence and invited some of them viz. Jawaharlal Nehru, Sarojini Naidu, Muhammad Ali Jinnah, N. G. Ranga, Bhulabhai Desai, Maulana Ataullah Bokhari etc. to address his College Union.

For about eight months he served as a teacher in the Ramjas High School (No. 4), Delhi and left his job to take up government service as assistant Maulavi at the Imperial Records Department, Delhi (now the National Archives of India). He resigned his job after about a year and plunged himself in the National Movement. He remained a bachelor and dedicated his life to the service of the motherland.

1940 was the year of Individual Civil Disobedience Movement. Mir Mushtaq shouted anti-government slogans in Connaught Place. He was arrested and awarded imprisonment for one year and was lodged in Rawalpindi Jail. He suffered imprisonment for twenty-two months for participation in the Quit India Movement (1942). He served this term of imprisonment in Fatehpur, Multan, Ambala, Ferozepur, and Delhi jails. In Fatehpur jail he resorted to Satyagraha against the reprehensible ill-treatment meted out to prisoners. At Ambala his fellow-detenués honoured him as their Jathedar (group leader).

In 1947 when freedom came it was certainly bliss for young Mir to be alive in that dawn but the blood bath attending the Partition of India and the migration of his relations and friends to Pakistan made him miserable. He was a special magistrate at Delhi in 1947 and during the terrible months of communal strife did commendable work to restore peace and order.

The Congress party had within it a group of ardent socialists who had formed the Congress Socialist Party. Mir also was its member and for sometime general secretary of its Delhi unit. In 1948 the Socialist Party led by Acharya Narendra Deva and Jai Prakash Narain parted company with the Congress and later merged into the Praja Socialist Party. Mir Mushtaq was elected to the Delhi Legislative Assembly on the P.S.P ticket. During 1958-62 he was also a member of the National Executive of the

P.S.P. The infighting in the party disillusioned Mir Mushtaq who felt that the Congress programme amply satisfied national aspirations. He rejoined Congress in 1962. From 1963 to 1967 he worked as President of the Delhi Provincial Congress Committee.

In 1966 Mir became Chief Executive Councillor, Delhi and held this office for some months. He became Chairman of the Delhi Metropolitan Council in 1972 and held this office till 1977.

During the Emergency Mir Mushtaq had made a feeble effort to expose the excesses and articulate public grievances and felt deeply aggrieved. He is no longer a member of any political party and engages himself in social work. Early in life he took to spinning Charkha and wearing khadi and abjured beef. He has always preached and practised nonviolence and has no liking for terrorism. He believes in Satyagraha for redressal of wrongs and has several times undertaken fasts at Rajghat to focus public attention on communal madness. Once he went on fast before Pakistan Embassy in New Delhi to protest against the wilful destruction of an Indian aircraft in Pakistan. He subscribes to Maulana Azad's idea of a composite Indian culture, the outcome of several centuries of joint endeavour and common history.

He is a devout Muslim but believes in the spirit of religion rather than in its formularies. He is a secular-minded man and cannot hide his contempt for bigots. He holds that religions are not competitive but complementary to one another.

A strong advocate of education through the medium of productive activity, he regrets that Gandhi's system of basic education has not been given a fair trial. He is associated with a number of educational institutions in Delhi. He is a trustee of Delhi College and Anglo-Arabic School, Fatehpuri, Manager of Shafiq Memorial Higher Secondary School, Bara Hindu Rao and Secretary of Fatehpuri Muslim Higher Secondary School.

He has detested and fought against colonial rule but does not fail to acknowledge Britain's services to India in various walks of life.

He has an abiding faith in Gandhiji's economic programme which enjoins more attention to rural economy and establishment of cottage industries. He is an upholder of social justice and champions the cause of the down-trodden. He regrets that social disabilities continue to exist and little has been done for those living below the subsistence level.

Tall, bespectacled, fair coloured and handsome Mir Mushtaq has simple and unostentatious life style. He has no pretensions to academic brilliance

but none can deny him the title of a forceful public leader. He is endowed with creative ability and finds diversion in writing poetry. He is alive to socio-economic problems that beset us today and works tirelessly for social uplift and rehabilitation of moral values.

*Mir Mushtaq Ahmad—Meri Zindagi Ki Kahani—(Urdu); Mir Mushtaq Ahmad—Muzamin-i-Mir (Urdu); Uma Vasudev—Two Faces of Indira Gandhi (1977); Janardan Thakur—All the Prime Minister's Men (1977); The Times of India Year Book 1947-48; India's Who's Who 1976-77 (INFA Publications New Delhi); Dinman (Hindi Weekly 20 Dec. 1970 and March 1972); The Patriot (Delhi, 18th Oct., 1981); National Herald 19th Oct. 1981; The Hindustan Times (Delhi) Feb. 7, 1975 and Aug. 15, 1981; Personal Interview with Mir Mushtaq Ahmad on 31st Oct. 1981.*

G. S. VASHISHTHA

#### AHMAD SUROOR ALI

—See under Suroor Ali Ahmad

#### AHMED, FAKHRUDDIN ALI

—See under Fakhruddin Ali Ahmed

#### AHMAD, ZAINUL ABIDIN (1909- )

Zainul Abidin Ahmad was born in 1909 at Omar Kot, a place where Akbar the great Mughal was born. His family was of Indian origin and his father Maulvi Ziauddin Ahmad was an I.P.S. officer who retired in 1950. Ziauddin Ahmad was posted in Sindh when Zainul Abidin was born. The young child got early education there but soon the father was transferred to Gujrat. He did his matriculation therefrom and then was sent to the Aligarh Muslim University in 1924. After doing B.A. Hons. from the University, he went to the London School of Economics in 1928. He did B.Sc. in Economics in 1932 and then continued his studies for research. He was awarded the degree of Ph.D. in 1935.

The father wanted that Zainul Abidin should join I.C.S. but communism was too much in the air and the young generation all over the world was greatly influenced by the new ideology. Zainul Abidin came into close contact with Dr. Ashraf and Sajjad Zaheer and soon a left group was formed in England in 1930. These Indian communists brought out *Bhurati*, a magazine of their own to propagate their ideology.

Zainul Abidin came to India in 1936. His father was D.I.G. of Sindh at that time. He was appointed Principal of a Government College but he was too anti-British to serve the government. He left for

another prestigious and lucrative job. He was appointed Director of Public Instruction at a monthly salary of Rs. 1,200. He had no taste for wealth and fame and had already dedicated himself to the cause of the freedom of the nation. He left for Allahabad and went to Jawaharlal Nehru whom he had already met in London in 1931. Nehru could offer only Rs. 50 (Rs. 75 to married ones) to those who fought for the freedom of the motherland with him. Money was no consideration for the dedicated souls and Dr. Ashraf, Sajjad Zaheer and Zainul Abidin put their body and soul in the national movement. Zainul Abidin Ahmad was required to advise Nehru on economic problems facing the country. The presence of young zealots like Dr. Lohia, Dr. Ashraf, Sajjad Zaheer and Ahmad was not liked by certain persons in the All India Congress Committee.

The leftists were very active, self-sacrificing and had a great organising capacity. They were responsible for the formation of the All India Congress Socialist Party, the All India Kisan Sabha and the All India Trade Union Congress. Nehru had to make some arrangements for the valiant soldiers and he took Ahmad to the U.P. Congress Committee in 1938 as one of the Secretaries.

The struggle for freedom had gained momentum and the national leaders were frequently persecuted. The residence of Ahmad was ransacked several times and he was arrested in 1940 and sent to Deoli Camp Jail. On being released after three years, he joined the Peasant Movement of Swami Sahajananda and became Vice-President of the All India Kisan Sabha. He played an outstanding role in the peasant upsurge.

Zainul Abidin had sharp communist leanings and had joined the Communist Party of India even before 1947 when it was working as an underground body. Just after independence the Party was declared legal and Ahmad openly worked for it. But it was again declared unlawful in 1948. Ahmad went underground and continued working for the Party. In 1952, it was declared legal once more and now it became the main opposition of the government.

As long as Zainul Abidin was with Jawaharlal Nehru, he was a faithful and reliable companion and an expert adviser on fiscal matters. He remained a faithful friend of Nehru all his life. He had to leave Congress but he never left the cause of the motherland and her fighting struggling children.

Zainul Abidin Ahmad fought election first in 1952 from Azamgarh (U.P.) but lost by a narrow margin. In 1953, he was elected to the Politburo of the Communist Party of India. In 1958, he was elected

M.P. (Rajya Sabha) from U.P. and an M.L.A. from Azamgarh in 1962. He once again became an M.P. for Rajya Sabha in 1966 and retired in 1978 after three consecutive terms. The same year he became an M.L.C. and still occupies the same position. At present, he is in the Central Executive of the Communist Party of India, President of the All India Kisan Sabha and of various other organisations.

Zainul Abidin Ahmad married Hajira Begum of the royal family of Rampur in 1936. He first met her in London where she had gone for higher studies. Hajira Begum is the builder of the women's movement in India. The Ahmads have one daughter who is married to the nephew of Syed Ali Zaheer.

His first book *The Agrarian Problem in India*, the first of its kind, was published by the All India Congress Committee in 1936 with a foreword by Jawaharlal Nehru. In 1937, the All India Congress Committee published his second book *Some Economic and Financial Aspects of British Rule in India*. These books were widely appreciated in the political circles for the original contribution they made to the study of economic issues from Indian viewpoint. In *National Language for India*, he discussed the language controversy and pleaded for 'Hindustani' as a *lingua franca* for the Indian sub-continent. Besides, he published a number of economic tracts on foreign trade, balance of payment and taxation system in India.

Zainul Abidin Ahmad not only believes in the secular principles of our constitution but has also been putting the ideals to practice. He was a member of the first National Integration Conference. As a matter of fact, his life is an illustration of the very concept of national integration.

Ahmad has been leading a very stormy life. It has been one of searches, lock-ups, interrogations and arrests by the authorities. He led a demonstration of the workers in April 1982 and had to be locked up.

Zainul Abidin Ahmad made a great contribution in building up the left front in our country. He is one of the earliest leaders who encouraged left outlook and left thinking. He is largely responsible for creating an awakening in the labour community, specially in the peasants. He is the first author to write about the problems of agrarian economy from the Indian point of view.

*Interview with Zainul Abidin Ahmad; Information obtained from Begum Hajira Ahmad.*

ZAHEER HASAN

**AICH, MANOHAR (1914- )**

Manohar Aich was born in a lower middle class

family of erstwhile East Bengal on 17 March, 1914. His native village was Patia, in Tripura district of Chittagong subdivision. His father Mahesh Chandra Aich was a Naib in the Zamindari Serestha of Rai Abhaya Charan Mitra, Zamindar of Kamarakhara in Dacca. Being the first child of the family, Manohar was naturally the most beloved of his parents. But as the family was not so well off, from the early stage of his life Manohar had to fight for survival. This infused a spirit of competitiveness in him and this to a great extent helped him to climb the career ladder and win laurels in his later life. His financial stringency compelled him to cut short his academic career and search for a job. He did his matriculation from Jubilee School, Dacca, in 1934.

Like other village boys young Sri Aich was very simple, friendly and spirited. From the school days he started playing football and *Kabadi* and represented the school team many times. His entrance into the field of physical exercise in which he later on carved out a niche for himself was not preplanned. At that time Indian Revolutionary parties had opened many training centres or "*Akhras*" in villages for raising an army of freedom fighters for putting an end to the foreign yoke. The influence of these parties drew him into the arena of body building. He got interested, made it a part of his life and joined "Ruplal Byayam Samiti" in Dacca.

After his matriculation he began to take part in different Body Shows in different parts of East Bengal to earn money. In 1939 he happened to come across P. C. Sarkar. Both of them jointly took part in a show in the Military Recruitment Office in 1942. In the same year he joined the Royal Air Force as a Physical training instructor. In 1947 he revolted with other soldiers in Bangalore and was imprisoned for twelve years. But still he maintained his daily routine of physical exercise in the jail. He was released from the jail on 26 January 1950 and in the same year he joined Jadavpur University as a physical training instructor. He became the 'Hercules of India' in 1950.

In 1951 Mr. Aich left Calcutta for participating in Mr. Universe Competition in London. He secured the second position. There he got the job of physical training instructor in London Transport. Next year in 1952 he again contested for the Mr. Universe crown and secured it (stood 1st.)

In December 1952 he left London for Calcutta. Coming back to Calcutta he worked as physical training instructor in different gymnasiums and established a gymnasium of his own, Studio-De-

Physique, at Shyambazar in Calcutta. He travelled most of the countries of the world as a body builder and he took it as his profession. Again in 1955 and 1960 he participated in Mr. Universe contests in London and in both he stood 3rd. He is about 70 now but is still engaged in promotion of the art of physical culture.

In his personal life he is happy with his wife and two sons. To keep himself away from the din and bustle of the city he has built his house in the outskirts of Calcutta. He is very fond of songs and music. He does not believe in any specific class or caste. He only believes in man. To him nothing is greater than work and devotion.

*Personal Interview with Manohar Aich by the contributor.*

SWARAJ BASU

#### AIJAZ HUSSAIN, SYED (DR.)

—See under Syed Aijaz Hussain (Dr.)

#### AIYANGAR, DORESWMY

—See under Iyengar, Doreswamy

#### AIYAR, MADURAI MANI (1912-1968)

Among the vocalists of Karnatic music of the 20th century, Madurai Mani Aiyar carved for himself a special niche in the hearts of music-lovers by his daring originality in svara-singing and his unswerving adherence to tradition.

Mani Aiyar was born at Madurai on 25 October, 1912. His uncle was the great Pushpavanam Aiyar who, along with Ramnad Srinivasa Aiyangar and Konerirajapuram Vaidyanatha Aiyar, constituted a formidable vocalist-trio of South India during the first two decades of this century.

Mani Aiyar was the only son of Ramaswami Aiyar who was the brother of Pushpavanam Aiyar. He grew up in a musical atmosphere as his parents were both musically inclined. Mani Aiyar had his early training under one Rajan Bhagavatai, a disciple of Mazhavarayanendal Subbarama Aiyar whose speciality was his method of singing *Kalpana svaras*. He also learnt musical theory from his father. When the late Muthiah Bhagavatai started his Tyagaraja Sangita Vidyalaya at Madurai, Mani Aiyar was one of his earliest students. He stopped his school education and concentrated on developing vocal music. He was so precocious that in 1924 when he was only twelve he gave his first concert at Sivaganga. It was not the attempt of a novice but a concert by a mature musician.

Mani Aiyar's voice had some limitations. But undaunted by them, he soon evolved a style of his own which left nothing to be desired even by discerning music critics. His adherence to *sruti* was proverbial. He had learnt the secret of sweetly lingering on the pivotal notes of the *raga* concerned. By his characteristic flashes, he could present the integrated picture of a *raga*.

Mani Aiyar had a vast repertoire of songs and went on constantly adding to it. His presentation of *kritis* was authentic and he would never change the original version. He laid special emphasis on the clear pronunciation of the words.

His forte, however, was his singing of *kalpana svaras* in which he literally revelled. It was not of the percussive type. Mani Aiyar used to follow the contours of the *raga* and make intrepid experiments. Each *svara* was in its place only to lose its identity in the array produced by him. He has not been excelled in this branch of improvisation. His music was of the medium tempo. He had a special knack of elaborating rare *ragas* like *Ranjani* and *Purnacandrika*.

He was responsible for popularising the compositions of his own teacher, Muthiah Bhagavatai and also those of Papanasam Sivan, a renowned composer of this century. Mani Aiyar also sang in his concerts national songs composed by the poet Subrahmanya Bharati.

In 1945, his admirers in Tanjavur conferred on him the title of 'Gana Kaladhara'. He presided over the Conference of the Madras Music Academy in 1959 and received the title of 'Sangita Kalanidhi'. The Tamil Isai Sangam, Madras, honoured him with title of 'Isai Perarignar'.

Madurai Mani Aiyar's style was so simple and attractive that even laymen thoroughly relished it. It was a commonsight to hear his listeners humming a few phrases from his concert on their way home.

*Sangita Navamanigal* by Neelam, Sub-Editor, *Swadesamitran*, Madras 1947; *Music Academy Journals* 1959.

S. RAMANATHAN

#### AKHLAQUR-RAHMAN KIDWAI

—See under Kidwai, Akhlaqur Rahman

#### AKHTAR, BEGUM (1914-1974)

The Queen of *Thumri* and *Ghazal*, Begum Akhtar's life and music were one. Each moment in

her life was like the *murki* in her thumri, adding up to a pattern of beauty and warmth and richness overwhelmed all those who came to know her personally and those who heard her music. Whatever she learnt or whatever the influence, what she finally arrived at was her own. Hers was an inimitable blend in the thumri of the Poorab Ang and the Punjabi style. From the Poorab Ang (the eastern style of rendering), she fashioned the wide, expansive unfolding of a phrase, in which the clarity of the word is joined to the clarity of note and both span a whole idea. From the Punjabi style she took the sudden, spiralling *taans* and the twist of phrase which could draw a tear to any eye with its intensity. The Poorab Ang gave her thumris their sonorous drawl, the Punjabi Ang gave their irresistible romanticism.

Begum Akhtar, who was called *Bibbi* in her childhood and was famous in her earlier music career as Akhtari Bai Faizabadi, as she announced herself in her gramophone records, at the end of the song, was born on 7 October, 1914 in Faizabad. She died in Ahmedabad on 30 October, 1974 after singing in a concert on 26th, due to a massive heart-attack. She took lessons in classical and light classical music from Ustad Abdul Waheed Khan of Kairana, brother of Abdul Karim Khan and Ustad Ata Mohammad Khan of Patiala (belonging to Tanras gharana) respectively. She went with her mother to Gaya where Ustad Ghulam Muhammad Khan taught her. But then she went to Calcutta, where Jaddan Bai, the mother of the well-known film-star Nargis, and Ustad Moijuddin Khan taught her Thumri. The first time she sang in public was in a play when she was only eleven. An ambitious Music Conference was held in Calcutta to raise funds for the relief of the Bihar Earthquake victims' families. Bibbi or Begum Akhtar was asked by Ustad Ata Mohammad Khan to sing before that large audience. Stage fright made her nervous. For twenty minutes the instruments were just announcing her debut. She sang a *ghazal* and conquered the hearts of the audience. After the performance the gift of a khadi sari was waiting for her with a note "I had intended to sit only for a while. But your music held me captive and forced me to stay on till the end. Today I listened to you. Tomorrow you must come and hear me." This note was signed by Sarojini Naidu.

When Akhtar came with her mother to Calcutta, they were in such utter penury that against the wishes of her mother and Ustad, she took the decision of singing for the Megaphone Record Company. Her

first *ghazal* (Woh aseer-e-dam-e. .) became a super hit. She has more than three hundred records of her songs, available in the market. Her concerts were fully packed. Tickets were booked in advance and yet many could not get any. In 1937, she took part in some films like 'Ek Din Ki Badshaha', 'Mumtaz Begum', 'Naseeb Ka Chakkar' and Mahboob's famous production 'Roti'. She also did play-back singing for other films like 'Nal-Damayanti', 'Dana-pani' and 'Ehsan'. She also sang for Satyajit Ray's 'Jalsaghar'. An invitation from the Hyderabad Court and later from the *darbar* of Nawab of Rampur helped her in breaking away from the lure of the film-world at Bombay. She became a full '*ganda-bandh*' disciple of Ustad Wahid Khan of Lahore.

Begum Akhtar's marriage to a well-known barrister-in-law of Lucknow, Ishtiaq Ahmed Abbasi, came suddenly in 1940. For five years she stopped singing and lived in compulsive seclusion. The social milieu did not approve of her music. But then she started singing for the radio and later for the television. She created an Akhtar idiom in Thumri. She gave to *ghazal* a classical form that lifted it from the petty popular and gave it an identity, different from Kamala Jharia or Malika Pukhraj's renderings. Kamala Jharia was thin in her voice Pukhraj had a droll and deep-throated richness. But what Begum Akhtar did was something superb: she brought the literary nuances of each *sher* out, by *alaap*, *murkis*, *harkats* and *taans*. She sang the *ghazals* of great poets like Ghalib, Meer and Jigar Muradabadi (her favourite poet, whose photograph was kept along with an old gramophone, in her elegant study), and also of many young amateurs: Shakil Badayuni and Amir Qazalbash. She sang Kaifi Azmi's poems, in an evening at Aiwan-e-Ghalib, Delhi, after the poet recited them, a few weeks before her death. In Karachi, in a concert arranged by our Embassy on the Republic Day 1961, Faiz Ahmed Faiz wrote a *ghazal* on a cigarette-case and presented it to her, and Begum Akhtar, in promptu, set it to tune. She was a connoisseur of good poetry. Her disciple Shanti Hiranand says that the Begum composed a few *ghazals* herself, which she hummed in private.

In 1968, *Padmashree* was conferred on her. She was appointed a teacher in light classical music, in the Bhatkhande School, Lucknow, which job she did for an year or two only. In 1963 she sang in Afghanistan and in 1967, in Soviet Russia. She also sang *Marsiya*s (elegies) for the *Shahadat-e-Hussain* (Martyrdom of Hussain) in Muharram at Lucknow. Once she was invited to an Urs, where she found to her horror, a motley crowd of beggars and ruffians of



the town, near her dais. But as soon as she started singing, she realized that those poor folk were real lovers of music. From beggars to sophisticated soirees at the homes of the affluent; from banquets for Kings and Prime Ministers to the lonely confines of a hotel room, where she enjoyed her gin and soda and her favourite brand (Capstan) cigarettes, from the court of Kabul to concert halls of Leningrad and London, Begum Akhtar poured out her heart in unforgettable music. She went everywhere with an urgency and a passion that drove her finally to singing her way to death.

There were questions in the Parliament about how the government publicity agencies and even the Sangit Natak Akademi and AIR did not handle the news of her death properly. She met a sad end as she literally died unwept and unsung. She had become a legend in her life-time. She was extremely charming and attractive in her youth. One fellow went mad writing "Hai Akhtar" on the walls of her residence. The passionate attachment of that unknown lover drove her to music, which lived with her, not only upto her last breath, but still enchants thousands of her admirers.

*Hamare Sangitkar : Ed. Laksihminarayan Garg, Sangit Karyalaya, Madras, 1978—Obituary Articles by Uma Vasudev, Dr. Sushila Mishra and others in Sunday supplements of National Herald, Times of India, Tribune and Hindustan Times (in English) —Articles and interviews in Dharmayuga (Hindi).*

P. MACHWE

## AKHTAR, JAN NISAR

—See under Jan Nisar Akhtar

## AKILANDAM, P. V. (1923- )

P. V. Akilandam was born on 7 February, 1923 at Tiruchirapalli. Giving up his studies in the Maharajah's College, Pudukkottai, he plunged into the freedom movement in 1941. Akilon joined the Postal Department in 1945 in the Railway Main Sorting division. In 1957 he decided to experiment with a full-time writing career. Since 1966 he has been Producer, Spoken Word Programmes (Tamil) in the All India Radio, Madras.

Akilon began his writing career as early as 1938 and his short stories were published in leading Tamil magazines like *Kalaimagal* and *Ananda Vikatan*. His first novel *Penn* (Woman) won the first prize in the competition held by *Kalaimagal* in 1946. Since then, he has won many awards including the Tamil

Academy Prizes in 1955 and 1968, the Sahitya Akademi Prize in 1963, the Rajah Sir Annamalai Chettiar Memorial Prize in 1975 and the Bharatiya Jnanpith Award in 1976. Widely translated in other languages, his fiction is frequently prescribed for undergraduate and graduate courses in Madurai, Madras and Annamalai universities. Akilon's novels have also been subjected to doctoral scrutiny by post-graduate students. A well-travelled writer, he has visited Russia twice and lectured to audiences in Malaysia and Singapore.

Akilon's formative years were conditioned by the Gandhian Movement for Indian independence. What attracted Akilon most was the Mahatma's plea for the rejuvenation of the Indian masses. The social reformer in Akilon is ubiquitous and his heroes are incorruptible. They champion the cause of the weak and the down-trodden with self-sacrificing zeal. Likewise, Akilon's heroines stand apart, cherishing the best in the Indian tradition but resolute and unhesitant when it comes to facing evil. An inflexible will operates whenever needed, and evil is worsted or at least held at bay.

*Penn* (1947) has a young man giving up the I.C.S. to plunge into Gandhian constructive work. His wife, brought up in luxury and thirsting for high life at last realises the falsity of social glitter and joins hands with the husband. The more noteworthy among his later novels are *Nengin Alaikal* (1953) and *Vazhvu Enge* (1957), both packed with action and criticism of the caste system; *Pavai Vilakku* (1958), an autobiographical novel which outlines the love between the writer Thanikachalam who is already married and his fan, Uma; and *Chittirappavai* (1968) which won the Jnanpith Award.

Anandi of *Chittirappavai* is the Akilon heroine at her best. The novel was also a pioneer in so far as the heroine, rather like Nora in Ibsen's *The Doll's House*, finally decides to leave her husband in defiance of conventional morality. How far can one endure the evil of an incompatible marriage? It would be wisdom to stay away from the evil forces of the society and try best to rear one's life on the bare foundations of self-sacrificing love. As for money and the corruption that it brings, the whole evil was part of Akilon's sad experiences in the modern urban world. (The hero Annamalai tells the villain Manickam who has shorn the artist of all his property : "Corpse-eating vultures prey only upon dead bodies. But money-eating vultures like you must prey upon living men. All this property that is the object of such ravenous greed in you is for me no more than the dust on my feet. You can grab it and go, for all that I care.")



Like many incidents in his fictional world, this passage too seems to have been born of a distasteful experience in Akilan's life of which he says : "My experience was shattering. It is not the loss of money that made me universalise my experience. What stirred me deeply was the fact that there are people who are bent upon destroying the lives of others in a subtle, deliberate way.... In a nutshell, *Chittirappavai* is a warning to men of the emergence of a new woman. Women can no longer be considered bonded to their husbands merely because they are married ritualistically".

*Enge Pokirom* (1973) is a strong indictment of the nation's financial magnates who have betrayed the ideals of the Mahatma. *Pal Mara-k-kattinile* (1978) is about the tribulations of labour in the rubber estates of Malaysia.

Akilon has also authored three historical novels. *Vengaiyin Maindan* (1961) recreates the golden age of the Cholas while *Kayal Vizhi* (1965) is based on the life of a Pandya King. *Vetri-t-tirunagar* (1966) is a bold plea for national integration. The first-named novel won for him the Sahitya Akademi award in 1963. Subsequently he became also recipient of the Jnanpith Literary Award for 1975.

Akilon's short stories number more than two hundred. While his style is not cluttered with mannerisms or local dialectical vagaries, his limpid Tamil conveys the nuances of his character's feelings with commendable sureness and ease. The authentic Tamil flavour is ubiquitous in his writings, and this has endeared him to all sections of the Tamil reading public. His themes include urban industrial and rural societies and the attendant exploitation one finds everywhere. But whatever the trials, the human spirit will always be triumphant : such is Akilon's message.

*Saktivel* (Short Stories, 1947); *Penn* (Novel, 1947); *Nilavinilay* (Short Stories, 1948); *Nenjin Alaigal* (Novel, 1953); *Vazhvil Inbam* (Play, 1955); *Vengaiyin Maindan* (Novel, 1962); *Kannana Kannan* (Juvenile, 1963); *Kayal Vizhi* (Novel, 1967); *Erimalai* (Short Stories, 1972); *Enge Pogirom* (Novel, 1974); *Chittirappavai* (Novel, 1975) : translated into English as *Portrait of a Woman* (Macmillan 1981).

PREMA NANDA KUMAR

**ALAVI, SYED MOHAMMAD BADRUDDIN**  
(1893-1965)

He belonged to a respectable family of Jaunpur. His father Hafiz Abdur Rahim was wakil of Aligarh and a freedom-fighter. He was born at Aligarh and got his early education at home which included Arabic, Persian and English. He was then admitted

to an English school but the school atmosphere and the type of education imparted there were not to his liking. So he left the school and devoted himself whole-heartedly to Oriental studies, particularly Arabic and theology. He was fortunate in getting access to Mufti Lutfullah Sahib who was a renowned teacher and scholar of Arabic and Islamic sciences to whom people thronged from all parts of India particularly northern India and also from across the northern border i.e. from Afghanistan and Central Asia. He completed his studies in seven years. He also benefitted from two other scholars, namely Maulvi Amanatullah (son of Mufti Sahib) and Maulvi Bashir Ahmad (one of the pupils of Mufti Sahib). He qualified as Fazil-i-Nizami and Licentiate in Arabic and Islamic Culture in 1917. He was married in 1914 and had two sons, S. M. Ziauddin Alavi, S. M. Ainuddin Alavi and two daughters.

After completing his education he was appointed a teacher in Madrasa Lutfia, Aligarh (founded by Mufti Sahib). In 1918 he got an appointment in the Oriental section of the Lytton Library, M.A.O. College, Aligarh and worked there till 1920. Then he came back to his post at Madrasa Lutfia. In 1921 he was appointed Lecturer in Arabic in the newly started Intermediate College of the Aligarh Muslim University where he worked till 1932 when his services were transferred to the Arabic Department of the University as Lecturer. In 1944 he was appointed Senior Lecturer. He retired from the service of the University in 1954.

Maulana Sahib was interested in literary activities from the very beginning of his academic career. He wrote papers on topics of philosophical and literary importance which were published in Indian journals like *Maarif* of Azamgarh while some were published in journals of Syria and Egypt. During the early years of his teaching career he wrote a book entitled *Arabian Poetry and Poets* (Aligarh, 1925). After joining the Arabic Department he came in contact with many eminent Orientalists like Professor Krenkow of Cambridge and Dr. Otto Spies of Bonn as they served the Department of Arabic for sometime. It was under their influence that he began to take greater interest in research work. His first research work entitled *Sharah Mukhtar min Shirr Bashshar* was published in Egypt. Another research work undertaken between 1933 and 1946 was *Diwan Ibn Duraid* which was also published in Egypt by The Society for Compilation, Translation and Publication, Cairo. These works were greatly appreciated in the literary circle of the world. A third work of his was *Diwan Bashshar* containing about 1,500 verses of the poet collected from the whole

range of Arabic literature published as well as unpublished with exhaustive references to the sources of each verse. He worked on this project for about twenty years which was completed in 1964 inspite of his failing health and failing eyesight as he was in his seventies. This work was published in 1965 by Darus Saqafa, Beirut. This book was equally well received both in the East and the West. He died on 15 May, 1965.

Maulana Sahib, besides being a profound scholar and researcher was a good teacher as well. He enthused his pupils with his zeal for the subject. An interesting thing about him was that although he did not receive modern education in a college or a university he was quite proficient in English language and the methodology of Oriental research. He taught through the medium of English and contributed articles in Journals like *Islamic Culture*, Hyderabad. He also contributed a paper for the *Avicenna Commemoration Volume* published by the Iran Society of Calcutta in 1956.

Maulana Sahib was simple in dress and habits. His dress comprised sherwani, kurta and pyjama of fine quality of cloth. He donned a round cap made of velvet or muslin. He never used English dress not even shirt or shoes. On festive occasions he wore turban and gown. He had no scruple for foreign cloth even in the days of nationalistic upsurge against foreign cloth. He used to spend his evenings in the company of learned scholars and theologians like Maulana Sulaiman Ashraf, Mufti Abdul Latif and Habibur Rehman Sherwani (Sadaryar Jung).

*Maulana Badruddin Alavi : Kashfun Niqab, Allahabad; Avicenna Commemoration Volume, Calcutta 1956; Alavi Badruddin : Kashfun Niqab An Al-Ahwal Al-Ansab (containing a brief Autobiography) Aligarh 1938; Personal Knowledge of the contributor.*

S. M. ZIAUDDIN ALAVI

### ALBUQUERQUE, CYRIL (1917-1974)

Industrialist, businessman and social worker, Cyril Albuquerque was born on 1 October, 1917 at Mangalore in a Konkani-speaking Roman Catholic family of industrialists engaged in producing tiles, a major industry of Mangalore. His father's name was Felix and mother's name Alice, and he was their first son. His grandfather, Alex Pai was one of the pioneers in tile industry in Mangalore having founded the M/s. A. Albuquerque and Sons in 1869. Tile production had been started in the mechanised

sector by the Basel Mission for the first time in Mangalore in 1865, and thus 'Mangalore tiles' had secured world reputation thereafter.

He had his early education in the Rosario High School, Mangalore. He was attracted towards nationalist movement as a boy, and had been whipped for participation in Salt Satyagraha at Mangalore (1930). Later he was sent to the European High School at Yereand in Tamilnadu, and he passed his Senior Cambridge Examination from there. As a student, he was an active King Scout, an amateur magician, and with the funds he could raise by his performances, he could buy a brass band set for the school. He was also known for his histrionic talents. He was good in sports too at school, was a good swimmer and a talented *shikari*, having killed thirteen *cheetas* during his life time.

His father Felix Pai made him join the tile factory soon after his school career, and Cyril worked with the coolies to know the production techniques (while attending to normal managerial work.) He also had entered other fields of business, owned a petrol bunk, undertook P.W.D. contracts and opened hotels and coffee and ice cream parlours with modern outlook in and around Mangalore. Soon he made a mark in the public life of Mangalore, became founder-member of the executive committee of the Canara Chamber of Commerce and of the Tile Manufacturers' Association. He was also associated with the Lions Club. He was married to Octavia in 1944 and she bore him three boys and six girls. Octavia (nee : Lobo) is also a renowned social worker. The couple were the founder-members of the Cheshire Home of Mangalore. She also rose to the position of the District Commissioner of Girls Guides in Dakshina Kannada, was the Vice-Chairman of the Mangalore Municipality and also an M.L.C. in Karnataka. For their record in social and religious work, the rare papal honour, *Pro-Ecclesia - Et Pontifice* was conferred on them in 1967.

In 1969, Cyril bought the shares of his brothers in the tile factory which celebrated its centenary in the same year on a very grand scale. He modernised the factory by introducing new devices and applying electric power. Annual output of tiles was increased from twenty five lakhs to sixty eight lakhs. Products also came to be modernised to cater to changed tastes by producing special facing tiles and perforated building bricks. He steered his huge industrial unit clear of the crisis it had to face due to the slump that followed the Second World War by trying to find new markets in the East, and exported tiles to the Far East, Africa and Australia, and helped the other tile units in Mangalore to face the crisis. In the first year

(1951) thirty five lakh tiles from Mangalore were exported. As ancillary units, he founded a lime kiln and a saw mill in the premises of his factory.

He was a great lover of nature, enthusiastic about afforestation, had planted 32,000 saplings and won Vanamahotsava award from the State Government. He visited Singapore, Australia and Ceylon in 1960 and Jerusalem, Italy and other European countries including England in 1964 with a view to exploring new markets for Mangalore tiles. Death came to him on 11 April, 1974. He is survived by his wife and nine children.

*The Mangalorean (English fortnightly, Bombay) dated 10.5.1974. Information furnished by Smt. Octavia Albuquerque (his wife).*

S. U. KAMATH

### ALI AHMED SURUR

—See under Suroor Ali Ahmed

### ALI KHAN, ABID (1920- )

Abid Ali Khan was born on 19 March, 1920 in a rich family of Hyderabad. He is the son of Nawab Mir Mahmood Ali Khan and Faqarunnissa Begum.

Abid Ali Khan studied in the Madras-e-Aliya and graduated from the Osmania University in 1942. He married Munirunnissa Begum and has two sons and a daughter.

After graduation Abid Ali Khan worked in Hyderabad State Government for about two years. He resigned the job before Police Action in 1948 and started his Urdu newspaper *Siasat Daily* on 15 August 1949, he himself being the editor.

"Through his newspaper the *Siasat Daily*, Abid Ali Khan has been successful in creating an atmosphere of communal harmony and sober thinking and has been able to achieve a sense of national outlook amongst his readership. He has raised the standard of journalism by presenting news and views in an unbiased way, placing the national politics and editorials on fostering of national integration have gone a long way in maintaining brotherly understanding amongst the people living in and around Hyderabad."

The *Siasat* is one of the very few Indian language newspapers which are taken as a standard national paper. It is a widely quoted newspaper not only in India but also in Pakistan and has very wide circulation in Saudi Arabia and the Gulf countries.

Abid Ali Khan holds Urdu education very dear to his heart. Even as a student he showed great inclination for Urdu and developed a kind of special

affection for and devotion to his mother tongue. He has endeavoured to establish Model schools and institutions through the medium of Urdu. For providing facilities for Muslim boys and girls to have their education in Urdu, Abid Ali Khan started in 1978 the Urdu Taleemi Trust and has been able to collect over Rs. 3.50 lakhs. Earlier he created the Adabi Trust with a corpus of Rs. 2 lakhs for the benefit of Urdu writers, poets and journalists. In 1982 he constructed a building called 'Urdu Ghar' at Moghulpura at a cost of Rs. 3.50 lakhs and created yet another trust called "The Urdu Ghar Trust" with an initial corpus amount of Rs. 80,000.

He is also very much interested in literary activities. He is the founder Secretary of Progressive Writers' Association in Hyderabad (1943-47). He has translated Karl Marx's '*Wage, Labour and Capital*.' He wrote two books in Urdu on China, viz., *Democratic China* and *Great Men of China*.

Abid Ali Khan held many positions of honour and responsibility. He was the Executive Chairman of the Andhra Pradesh Urdu Akademi (1976-79), Executive Member of the Co-ordinating Committee of All India Urdu Akademi (1977); Executive Member of the All India Iqbal Centenary Celebrations Committee (1978); a Member of Gujral Committee; a Member of the Enquiry Committee in Urdu Education in Andhra Pradesh (1977); Vice-President of the World Telugu Conference; Vice-President of the Anjuman Taraqui-e-Urdu, Hyderabad; Executive Member of the Mumtaz College, Anwar-ul-Uloom College, Allaiddin Technical Education Institutions; a member of the Senate, Osmania University; a Member of the Board of Studies, Department of Journalism, Osmania University; a member of the Taraqui Urdu Board, Government of India; and a Member of the State National Integration Committee. He is a Director of Press Trust of India, Samachar Bharati and Samachar.

Abid Ali Khan had widely travelled and visited Finland and Soviet Union in 1963 as a Member of the Indian Delegation to the World Youth Festival : Afghanistan, as a Member of the Vice-President of India's Party; Hungary and Yugoslavia with the President of India; and Soviet Union as a Member of Indian delegation on the occasion of the Silver Jubilee Celebrations of the Soviet-India Friendship Society. He visited Europe, Japan, Singapore, Hongkong and Malaysia in 1968. On the invitation of the United States' Government, he visited U.S.A. in August 1968 when the Mayor of Sioux City conferred on him the Honorary Citizenship of the city and presented him with the Golden Key of the

City. He is also the Honorary Citizen of the City and County of Denver.

Abid Ali Khan is simple and well-disciplined in his private life. He believes in hard Labour and self-reliance. Wholly secular in his views, a firm believer in communal harmony, an advocate of national integration, Abid Ali Khan stands for the unity of India. A true nationalist, a great educationist, a unique literary figure, a champion of Urdu language, and above all, an eminent Journalist, Abid Ali Khan richly deserves the national title of *Padmashree* which was conferred on him on 28 March, 1981.

*Personal interview of the Contributor with Abid Ali Khan and with Zahid Ali Khan, eldest son of Abid Ali Khan and the Managing Editor of the Siasat Daily and Padmashree Citation.*

M. S. R. ANJANEYULU

### **ALI KHAN, MIR YUSUF (NAWAB) (SALAR JUNG III) (1889-1949)**

Mir Yusuf Ali Khan, popularly known as the third Salar Jung, was born in the noble family of Salar Jung at Poona in 1889. He was the son of Mir Laiq Ali Khan, the second Salar Jung and the grandson of the famous administrator of the Nizam's Dominions, the great Sir Salar Jung I. His mother was Karim-un-Nissa Begum. Within a month of his birth he lost his father. In recognition of the great services to the State and to his dynasty rendered by Salar Jung I and Salar Jung II, the then Nizam Sir Mir Mahboob Ali Khan Bahadur became his 'august guardian and foster-father' and took special care for the upbringing of the child.

At an early age Mir Yusuf Ali Khan was sent to the Nobles' School. The Nizam appointed specially selected well-qualified private tutors to educate him. Mir Yusuf Ali Khan lived upto the expectation of the Nizam as he proved himself to be 'a boy of exceptional brilliance'. After his school education, he continued his higher studies at home. He was one of the most widely read among the nobles of Hyderabad of his times. He had a passion for books of English and Persian literature and collected a vast and varied collection of printed books.

In April 1912 the large and extensive family estates of Salar Jung, which were under the administration of a committee since the death of the second Salar Jung, came under the direct administration of Mir Yusuf Ali Khan. Ever since he assumed the charge as the sole administrator of his estates, he evinced keen interest in their administration and made them very productive and progressive. The estates yielded

nearly fifteen lakhs annually and financially made him the best-circumstanced of all the nobles.

On 11 July, 1912 Mir Yusuf Ali Khan, at the age of twenty-three with a historical and honoured name—Salar Jung behind him and youth and an unblemished character with him, became the officiating Prime Minister of the Nizam with all the powers of a full-fledged Prime Minister. The people of Hyderabad heartily welcomed his appointment as a wise and popular choice. He bore the burdens and responsibilities of that high office with rare distinction for a period of about two and a half years. His benignity, amiability, zeal, earnestness, tact and wisdom, strong and resolute will and his innate nobility of character enabled him to prove himself to be a good administrator, a worthy successor to his father and grandfather and endeared him to the people of Hyderabad. Owing to 'certain personal reasons' and as a result of 'some differences of opinion' he resigned his office in November 1914.

Being a great connoisseur of art from his childhood, Mir Yusuf Ali Khan, after relinquishing the post of Prime Minister, devoted his active life in enriching his hereditary treasure of art and literature. For this purpose he spent the major part of his wealth. He toured extensively in Europe and the Middle Eastern countries. He particularly visited almost all the sacred and historical places including Mecca and Medina with the special purpose of acquiring personally objects d' art, antiquities and curiosities. He had also agents abroad who sent him catalogues and lists from various dealers. His collection also includes rare manuscripts. He was also a patron of poets, literary, cultural and social activities.

Mir Yusuf Ali Khan died as a bachelor on 2 March, 1949 at the age of about sixty.

To preserve the vast and varied and rare collection of Mir Yusuf Ali Khan, Salar Jung III, and to perpetuate his name, the Government of India through a special ordinance appointed a committee to administer the Salar Jung Estate. The collection was given the shape of a Museum, named after Salar Jung III, as a 'Salar Jung Museum' and it came into existence in December 1951 in his residential place, Devan Deori. The Salar Jung Museum is a repository of very valuable art and artistic objects from countries all over the world comprising mostly of one man collection of over forty years of Mir Yusuf Ali Khan. The Salar Jung Estate Committee administered the Museum till 1958. From 1958 to 1961 the Museum was under the control of the Ministry of Scientific Research and Cultural Affairs. In 1961 the Parliament passed an Act declaring the

Museum along with the library as an Institution of National Importance. The administration of the Museum is now vested in a Board of Trustees of which the Governor of Andhra Pradesh is the Chairman. In 1968 the Museum was shifted to the present building specially built for housing the Museum and Library.

A colossal connoisseur of art and a great patron of literature, Mir Yusuf Ali Khan was noble of the finest type. He was a 'nice blend of the polish of the East with that of the West.' The precious collection both stored and presented on view in the Salar Jung Museum pays an eloquent, effusive and immortal tribute to his versatility.

*K. Krishnaswamy Mudiraj—Pictorial Hyderabad (Vol. II) 1934, Hyderabad; Satya Prakash—An Outline of the Ancestral History of Salar Jung, 1973, Hyderabad; Journeys in Art Through the Salar Jung Museum—The Salar Jung Museum Board, 1971, Hyderabad; M. L. Nigam (Ed.)—Salar Jung Museum Silver Jubilee Celebrations Souvenir, 1976, Hyderabad; A Guide to the Salar Jung Museum, Salar Jung Museum Board, Hyderabad; Syed Hussain Bilgrami—A Memoir of Sir Salar Jung, 1883.*

M. S. R. ANJANEYULU

#### ALI MIAN

—See under Nadwi, Abul Hasan  
Ali Syed (Maulana)

#### ALI, MOHAMMAD LONE

—See under Lone, Ali Mohammad

#### ALI, MUSHTAQ (SYED)

—See under Syed Mushtaq Ali

#### ALI, SARDAR JAFRI

—See under Jafri, Ali Sardar

#### ALI, SAYYID ABDUL HASAN

—See under Sayyid Abdul Hasan  
Ali Nadus Maulana

#### ALI ZAHEER (SYED)

—See under Syed Ali Zaheer

#### ALUR, VENKATARAO BHEEMARAO (1880-1964)

Venkatarao, son of Bheemmarao Alur was born on 12 July, 1880 at Bijapur. Sometime earlier, the Alur family belonging originally to Bellary district had

migrated to Alur in Dharwad district. At the time of Venkatarao's birth his father was working as Sirastedar at Bijapur. He inherited all the self-respecting qualities of his father. Starting his primary education in Kannada at Gadag in 1887 he joined the English school at Dharwad in 1891 and before he passed his Matriculation Examination in 1897, he was married in 1896, to Shrimati Lakshmibai of Mangalwedhe family of Bagalkot. In 1899, he joined the Fergusson College, Poona and completed his B.A. examination in 1903. The same year, his wife and mother died. Bearing all this heavy burden of sorrow, he left for Bombay to study law. In 1905, he completed his LL.B. Examination and commenced his professional career as lawyer in Dharwad. In the meanwhile, in 1904, he married again a girl belonging to Mirji family of Bagalkot.

As a lawyer, he could have earned a good amount but Venkatarao's mind was directed towards the service of the country in general and that of the Kannada people in particular. He determined to instil in the minds of the Kannadigas a love for their language and their province. With this object in view, he first organized the Kannada-speaking students of the Fergusson College.

In the same year (1905) that Venkatarao was to commence practising as a lawyer, the Viceroy Lord Curzon carried out the partition of Bengal which resulted, in Bengal first and in India later, in the spread of the thirst for independence. This thirst reached even remote places like Dharwad. But the same Lord Curzon, by his deep love for antiquarian research, was also responsible for the preservation of ancient monuments in India. Once Venkatarao had gone to see Hampi full of such ancient monuments. He saw the historic capital in ruins. He also heard about the past glory of the Vijayanagar Empire and saw the beautiful temples and their architecture. The wonderful sight of Shri Virupaksha and the Vijaya-Vitthala temples kindled in his mind a love for the past glory of Karnatak. He was so thrilled by what he saw that for a moment he felt that Goddess Bhuvaneshwari of Hampi ordered him to fight for the resurrection of the Kannadigas. The Kannadigas will wake up, he thought, only if they are reminded of the glorious days of their past *Vidyaranya Charitre* which he wrote in this frame of mind brought a number of followers to him. Simultaneously Venkatarao developed his art of writing in his own way.

He was convinced that all Kannada-speaking persons should come under one administration. If this is not achieved they cannot develop in all respects. It is these ideas that were first digested by

Venkatarao and put into effect by him, later, with great perseverance. With these ideas in mind he started exploring the history of Karnatak. He not only visited the places where at present Kannada is the spoken language but he went round all the places in Maharashtra and other areas where formerly the Karnatak Empire had extended. The relics left by the Kadamba, Chalukya and Vijayanagar Empires were closely studied by Venkatarao. The result of all these studies was a book in Kannada called *Karnataka Gata Vaibhava* (Old Glory of Karnataka). This book became a milestone and a pointer for the birth of the present Karnataka. Reprinted many times, it has become a source of inspiration to all the Kannadigas.

In 1906, Venkatarao of his own accord came forward to wake up the Karnatak Vidya Vardhak Sangha which was then in a drowsy state. He became the Editor of *Vagbhushana* a publication of the Sangha. In a span of about eight years, he organised three conferences of Kannada writers and the third one was held at Bangalore. All these activities finally resulted in the founding of the Kannada Sahitya Parishat. Indirectly, this was another step in the political unification of Karnatak. Although the Parishat honoured him by electing him as the President of the 1940 session of the Sahitya Sammelana, he cut off his relations with this body as it did not pay enough attention to the spread of the importance of Kannada outside the Mysore State. In 1914, he established the 'Karnatak Itihas Samshodhana Mandala' in Dharwar and became its President. It should be noted that this body which is working even today, was started with the main object of conducting research on the history of Karnatak.

As a first step in his continued efforts for the unification of Karnatak, in 1920, he organised an All Karnatak Rashtriya Parishat in Dharwad under the Presidentship of the late V. P. Madhavarao, former Diwan of Mysore. To give wide publicity to the 'Old Glory of Karnataka' and for waking up the Kannadigas, he arranged festivals all over Karnataka in honour of the pioneers—Vidyaranya, Kumarat Vyasa, Basaveshwara and personally participated in many of them. To crown all such activities he organised the celebration of the Sixcentenary of the birth of the Vijayanagar Empire in 1936 at Hampi. This festival was organised under the Presidentship of His Holiness Shankaracharya of Karaveera Peeth otherwise known as 'Kurtkoti Bhagawatar'. Venkatarao was able to obtain cooperation even of dignitaries like Jayachamaraj Wodeyar who at that time was the Crown Prince of Mysore.

Venkatarao was a born fighter. He was having secret correspondence with revolutionaries like

Savarkar. Ideas of Aurobindo Ghosh served as directives to him. He was an honorary Head Master in the National High School at Dharwad. But since his name was placed by the government in black-list, this school had to close within a year of its starting. Venkatarao was influenced by Tilak. With the deportation of Tilak to Mandalay, Venkatarao wrote a number of very strong articles and for his political leanings and activities he was interned in 1930. Even after he retired from politics, he did not stop fighting for the unification of Karnatak. There is no field of activity which Alur did not enter. Writing of history, politics, education etc., are a few of these fields. He invested in some business and lost. He fought for establishment of libraries and arranged industrial conferences. Dramas and music claimed his attention. He played a very important role in the early stages of *Samyukta Karnataka* a daily and *Karmaveera* a weekly started by R. R. Divakar and also *Jaya Karnataka* a monthly started by himself. He took interest in the publication of books on different topics till the end of his life.

There are about twenty works in Kannada by Venkatarao. Some are autobiographical. Others are philosophical—relating to *Madhwa Siddhanta* and the *Gita*. The remaining relate to the past history of Karnataka and the unification of Karnataka. His political writings have served their purpose, but his religious writings are of permanent value.

In Dharwad, an important circle is now named as Alur Venkatarao Circle. In this circle a number of roads from different parts of Karnataka meet and one of them is a national highway. By naming this circle after him, the Kannadigas have unconsciously paid Venkatarao an appropriate tribute. Just as this circle unites different parts of Karnataka and then leads them to unite with the rest of India, in the same way, every thought or word of Venkatarao leads to the unification of Karnataka as an integral part of India.

Venkatarao was blessed with four sons and a daughter. They are Bheema Rao (ceramic expert), Hanumanta Rao (Tele-communications Engineer), Ushadevi Huigol (housewife), Krishna Rao (social worker) and Balaram (architect). To sum up, it may be said that all the above happenings in his life seem to justify his belief *Naham karta Harih karta* which was practically his guide till he breathed his last. During Venkatarao's birth-centenary celebrations which took place in 1980, rich tributes were paid to him and to his work and an Institution known as 'Alur Venkatarao Foundation' was established to work for his ideals.

*Nanna Jivana Smritigalu, Alur Venkatarao's autobiography; Alur Venkatarao by Venkatesh Sangli*



(Kannada); An article by P. V. Acharya published in *Samyukta Karnataka Daily* of 12.7.1980; Personal Knowledge of the Author; Alur Venkatarao by K. Raghavendra Rao (English).

K. S. SAVANUR

ALVA, K. NAGAPPA (DR.) (1908- )

Kodamana Nagappa Alva was born at Kodaman village in the present Bantval taluk of Dakshina Kannada (South Kanara) District as the fourth and the last son of a Tulu-speaking couple of the Bunt caste named Deva Alva and Vittamma. As a boy Nagappa Alva was highly influenced by his mother who was a great devotee of Devi (Durga) and was highly religious. He had his primary education at Kallige, a nearby village and middle schooling at Meramajalu church school. When still in his teens, he was highly influenced by one *Harikatha* he heard and became a Gandhian and nationalist. As a high school and college student at the Mangalore Government College, he had occasion to participate in all public activities of the town. Karnad Sadashiva Rao's personality left a deep impression on him. He also won the conduct prize in the college in 1928.

After Intermediate he joined the Madras Medical College and stayed in Madras from 1930 to 1941. On Jawaharlal Nehru's advice, who visited the city he founded the Madras Students' Union of which Alva became the General Secretary and he was the Secretary of the Medical College Students' Union. In 1937 Alva was arrested for his political activities and released after three days. During this period, he came under the spell of socialist thought and when Subhas Chandra Bose visited Madras as leader of the Forward Bloc, Alva arranged a huge reception for him on behalf of the Students' Union. Later he had to land himself in police custody in 1940 for two weeks as a result of such activities. After securing his MBBS degree in 1941, he set up his practice at Mangalore in 1941 and continued his nationalist activities. In 1942-43 his house and his nursing home became a home and a shelter for many freedom fighters injured by police atrocities who were treated in his nursing home free of charge. In a false case foisted on a freedom fighter Alva boldly gave evidence against the prosecution.

He became a very popular doctor and social worker of Mangalore. He became the Secretary of the Mangalore Circle Congress Committee (1943-49) and later the President, District Congress Committee. He was elected to the Provincial

Committee in 1942. He was elected to the South Kanara District Board more than once and served the Board between 1946 and 1957 and was elected Member, Mangalore Municipality and served the civic body for twelve years. He was the Chairman of the District Board Health Committee from 1946 to 1950.

Alva joined the Praja Socialist Party in 1952 and worked in the party together with K. R. Karanth. He became President of the Mangalore Port Trust and Dock Workers' Union (1953-56) and was a member of the Mangalore Port Trust as the labour representative. He rejoined Congress in 1955 and was returned to the Karnatak Assembly in 1957. He was elected to the AICC in 1958 and chosen Vice-President, Karnatak (then Mysore) PCC the same year. After the 1962 general election, Alva became Karnatak's Health Minister. Helping the expansion of the Bangalore Victoria Hospital (with four new departments) and Mental hospital at Bangalore and founding of the All-India Institute of Speech and Hearing at Mysore are his notable achievements. He lost his Assembly seat in 1967 and was made the President, KPCC and after the split in the Congress party in 1969, he threw his lot with Congress (O) being a very close associate of S. Nijalingappa. He was elected to Rajya Sabha in 1970 from Karnatak Legislature and during the Emergency, came to be held under MISA for over one year in the Bangalore Central Jail. He joined the newly founded Janata Party in 1976 and was appointed by the Central Government to head the One-Man Enquiry Commission to probe into the circumstances that caused damage to the kidneys of Lok Nayak Jayaprakash Narayan. He submitted an interim report, but later the Commission was wound up.

Married to Kalyani in 1934, Alva has three sons and one daughter. One of his sons, Jivaraj Alva was elected MLA on Janata ticket in 1978. Jivaraj later became a close associate of Devaraj Urs.

As an MP, Alva was a member, Health Consultative Committee and was also associated with a Railway Committee. He attended the World Health Assembly in 1963 at Geneva and toured England, France and Italy too in that year. He was an invitee to the celebrations marking the silver jubilee of the Yugoslavian Socialist State in 1968 and visited Sweden, Germany, Iran and Egypt during this trip. In 1975 he visited U.S. and Canada while attending as an Indian delegate to the World Tuberculosis Congress at the Mexico City. From his boyhood days, Alva is a religious person and he is a devotee of Sri Satya Sai Baba. Known for his polished behaviour, his is a very nice personality. He loves

sports (had been the Sports Secretary of the Medical College Sports Association in his student days) and fine arts like Yaksugana and music.

*Who is Who in Mysore Legislative Assembly, 1973; interview with Dr. Alva.*

S. U. KAMATH

### AMAR SHIEKH (1916-1969)

Shahir Amar Shiekh, was born on 20 October, 1916, to Hussain Patel and Munirbi in Barsi, Dist. Sholapur. When Mahboob Patel (Amar Shiekh) was of 2 years, his father divorced his mother, married again and went to Pune, having no relations with this family thereafter. Hence Amar Shiekh lived as an orphan with his grandfather Malik Saheb, a peasant and Kiranashop-keeper, passing days of poverty. Munirbi did not marry again, only for the sake of her children. Amar Shiekh's elder brother died of starvation. His sister Sughrabi was married to Mehtab, who lives in Barsi at present.

His grandfather Malik Saheb, father of Munirbi, was very affectionate to him. Those days were of entire poverty for Amar Shiekh. His mother once said in her folk-song :

"Bad days of mine will be over.

And Greatness will come to my innocent child".

Amar Shiekh, born a Muslim, never believed in any religion except Humanism.

Amar Shiekh married Manorma Jaykar, daughter of Shanrao Vishvanath Jaykar. She came from *Pathare Prabhu*, but never believed in caste and religion. Afterwards she was called as Jyoti Amar Shiekh. She is a graduate of Bombay University. They have two daughters, Prerna, married to Anil Barve, staunch communist, great writer, journalist and dramatist and Malika, married to famous Dalit leader, Namdeo Dhasal, a renowned Marathi poet. One son and daughter died as babies in hospital. She resides at present at Jacob Circle, Bombay.

Since boyhood, he was to sell the newspapers, with one Bapu Pimpalkar, but finally handed over all to Bapu, who flourished on the same. Both were to work for the Indian National Congress also. By nature he had an enchanting voice. He passed Vernacular Final and stood first in Sholapur district, but left further studies, due to financial distress. In young age he started to work for Trade Unions. Once he was much influenced by the speech of comrade Raghunath Krahdkar, and joined the Communist Party in Pune. He organised mill-workers' strike in Sholapur, and was arrested and kept in Vispaur jail. He left Barsi and started living in Pune. He lived on

only Rs. 20 per month. As he was working underground, he joined Navayug Natak Company, under Master Vinayak, in the name of "Amar Shiekh." Then he was assigned the Kalapathak work under the communist Party on Rs. 40 p.m., which he continued further as "lal Bayta Kalapathak," and the artists like Com. Shahu Anabhai Sathe, Com. Shahu Gavankar, Usha Urdavareshe, Manohar Karkhanis and others worked for this Kalapathak. He made thousands of programmes in Maharashtra and other States, and specially "Aklachi Goshit" or Wag (folk-drama) which turned out to be most popular. He prepared the public opinion for Sanyakta Maharashtra Struggle and then for Goa Freedom Movement, through his programme. He also took active part during Panshet tragedy and collected ample relief fund for sufferers. But during all this period, he enthusiastically made entire efforts to educate the people on socialistic point of view, as he himself had a firm belief in Marxism.

Besides his public programmes, he also organised a workshop of shahirs in Sin-nur Taluka, district Nasik, and continued for one month. In Bombay he organised three days' folk-drama Seminar in Damodhar Hall, along with singer Watve, Rohini Bhate, Balaji Pandharkar. He also arranged the extension speeches of renowned artists, like Vasant Bapat, Vinda Karandikar, Mangesh Padgaonkar, Shanta Shelke etc. He published one joint declaration for Marathi-Urdu Milap to stimulate sense of national integration, and organised one institution also. He issued one monthly, entitled "*Yugadeep*", but closed soon so as to continue his Shahirship. In Bombay, he conducted the study circles of students for months, free of charge. He wrote for newspapers too, and nearly twenty-five articles, on different political issues were published in renowned Marathi papers. He had purchased 16½ acres of land at Badhegaon district, Ahmednagar, to establish a Shahir University but due to his untimely demise, the dream did not come to being. He also attempted to establish one boarding for poor Shahirs, but in vain.

He has written one drama "*Pahila Bali*", in Marathi. He was influenced by his teacher in folk-art, Lahri Hyder. His four collections of poems were published by Shri W. V. Bhat of Abhinav Prakashan, Pune, '*Kalash*', '*Amarjeet*', '*Dharti Mata*', '*Upekshita*'. He also wrote 4 ballads (powadas), '*Udham Singh*', '*Shivaji*', '*Yashwantrao Holkar*' and '*Bhagya Jhenda*'.

He had been to all the States of India, and exhibited his folk art with a great sense of nationalism. He went to Patna (1952), Banaras



(1954), Delhi (1956), Lucknow, Calcutta, Madras, Bangalore etc., and was greatly admired. In 1955 he went to Moscow and lived with the Russian folk-artist Boris Merhaut and worked with Rasheed Babanov. Everywhere he held aloft the Voice of India. He died in a car accident near Indapur on 29 July, 1969, while going to his programme at Vaisag. He body is buried in Bombay.

He had firm faith in communism, though on the occasion of China's aggression due to the difference of opinion, he resigned from the Communist Party, but he remained a true communist in heart and mind. He was an utter devotee of Freedom and National Integration, and social uplift. He always welcomed all that came new to human life. He lived the simple life of a common man, wearing always kurta and payjama and never was after money. He earned lacs of rupees through his programmes, and donated to the educational institutions in thousands. He always remembered the advice of his grandfather Malik Saheb, "Go ahead, don't be back". He acted never for only entertainment, but struggled for peoples difficulties, problems and showed them the way to struggle. In spite of working in the atmosphere of singing and dancing he firmly kept his character untarnished.

He had his admirers in India as well as abroad. Acharya Manohar Potdar wrote detailed critical appreciation on Amar Shiekh's poetry "Amar Sheikhan-chi Kavita." Prof. N. R. Phatak has written foreword to Amar Geet, and Acharya Atre has written preface for 'Kalash', number of great Marathi writers, like Professor Tendulkar, Professor Himmatrao Chavan, Professor Kshirsagar, Professor Anant Kanekar etc. have appreciated his poetry. The Russian folk-artist Boris Merhaut, has admired Amar Shiekh, in his article "Amar Shiekh Mezi nami". He was invited to attend All India Shanti Sammelan Parishad held in Calcutta, where filmstar Prathviraj Kapur admired him. He himself has said about his poetry, "Poetry is a race of Truth towards life". His poetry is not to be read with eyes, but with ears, as viewed by Hopkins. He played some side roles in Marathi films, and was awarded the State Award for his best acting.

*"Amar Shiekh chi kavita", (Acharya Potdar) Prefaces to his collections; Number of Newspaper cuttings; "Yuganter"—periodical; Informations from his wife Jyoti Amar Shiekh; Information from his close comrade W. V. Bhat; Abhinav Publications, Pune; Interview in person with Jyotibai, her daughter.*

M. K. SHAZLI

## AMIN KAMIL

—See under Kamil, Mohammed Amin

## AMIR KHAN (USTAD) (1912-1974)

Amir Khan, son of the celebrated musician and instrumentalist Shamir Khan was born at Indore in 1912. He lost his mother when he was about ten years old. His father did not marry again but devoted his time to imparting music to Amir Khan and his younger brother Bashir Khan, who is a well-known Sarangi player and artist of All India Radio, Indore. He was married three times and had two sons. One is an engineer in Canada and the other is still in school.

Amir Khan's training started when he was five years old under the strict discipline and guidance of his father, who was a hard taskmaster. Having completed his training upto the age of twenty-five years and his own research in the practical region of his art he also took advantage to learn finer points of the art of embellishing recitals from the musical stalwarts like Ustad Rajab Ali Khan of Dewas State, Ustad Wahidali Khan, Ustad Abdul Karim Khan and Ustad Ameen Ali Khan. Taking advantage of this training from the above named masters Amir Khan developed his own individualistic style of singing *Khayal*. He did not have a "*nadabandha*"—a guru or preceptor appointed after some ritualistic ceremony but was the real disciple of his father. Born and brought up in the best traditional atmosphere of music, he did not subscribe to any particular *Gharana* or school of style and thus did not limit the freedom of his own style and in doing so he avoided the defects of that particular *gharana*. Many popular musicians today are imitating Amir Khan School Style.

After completing the age of twenty-five years and having acquired proficiency in all the aspects of music and having evolved his unique style of *Khayal* singing Amir Khan started touring all over India, giving vocal recital performances in various sangeet sammelans, conferences, Haridas and Tansen Music festivals, All India Radio Music Conferences and All India Radio Periodical broadcasts, All Bengal Musical Conference, and other conferences and concerts. With his very first performance at Calcutta in 1940 during the session of All Bengal Musical Conference Amir Khan became a popular *Khayal* singer. The Gramophone Company recorded many of his songs in longplay records which have been popularly acclaimed. He has also sung for a couple of Indian films. Due to his wonderful vocal resources and sweetness and depth of his voice Amir Khan has created an atmosphere of haunting pathos in his

longplay record of Raga Marwa. So also in his very popular record of raga Darbari Kanada sung in lower octave he has created a soothing contemplative effect on the mind. His other longplay records of raga Megha, Lalit, Bilaskhani Todi, Malkaus, Abhogi and Hansdhwani are all popular among music listeners. He has also composed a raga called "Chandra Madhu" in Jhomartal which has also been recorded by the Gramophone Company.

Among the stalwarts and maestros of khayal style of singing Hindustani vocal music Amir Khan carved a very high position for himself which has been unsurpassed and unequalled even today. His voice production, interpretation of ragas, conscious efforts to bring out the essence of the raga by judicious use of its notes, taan patterns, alankars singing with easy and leisurely movements from note through all the three octaves produced exquisite charming picture of rhythmic, intricate and imaginative beauty which thrilled the listeners. He employed short pattern of notes, *murki*, *gamaks*, zigzag pattern of difficult taan in rapid succession of notes very gracefully. He believed in the principle of architectonics known as "*badhai*" that is the art of elaborating the raga by gradually including each note in ascending order. This *Kirana Gharana* device he borrowed from Wahid Khan whereby musical edifice is built note by note, the fascinating improvised prelude in which the melodic characteristics of a raga are developed, called *Alap*, was gracefully rendered by Amir Khan. He was master of slow tempo *Layakari*—the rhythmic virtuosity style which according to him should be contemplative, serene and reposeful. He was equally adept in *drut* or fast tempo *Layakari* style which he sang with trim vigorous and melodious fast quick taans. Amir Khan used "Sargam"—the singing of notes of the raga in his vocal performances with a sense of purpose and direction. He did not favour vocal note gymnastics. He sang sargam with the sole idea to embellish the raga.

Amir Khan often made use of singing *Tarana*—a form in which certain meaningless words like Ta, Na, Dare, Tadare, Odari, Deem, Tanam, are sung in medium and quick tempo for their phonetic import that helps to form the body of composition. According to Amir Khan these words are not meaningless but these are Persian words in praise of God. He occasionally made use of South Indian style of "*Swarprasthanas*" which style he learnt from recitals of Amanali Khan. He could as well sing *Thumri* very melodiously. He was the only singer who discarded the use of instrument 'Sarangi' in his performances so as not to disrupt and disturb the state of serenity and equipoise.

Amir Khan was not only honoured by various musical conferences but was also awarded the title of *Padmabhusan* and received the Sangeet Natak Akademy Award in 1967. He was the victim of a tragic motor car accident and died at Calcutta in 1974 at the age of sixty-two years.

Tall, fair, well-built, bespectacled Amir Khan had a very impressive personality. He was a very social person with charming and graceful manners. He was a perfect host and liked to entertain guests and friends lavishly. He was a very simple man in his manners and general behaviour. At home, he would be seen wearing a vest and lungi and while going out for conferences he preferred spotless white payjama and sherwani.

Due to his social, amicable and charming nature, Amir Khan had a large following and a large number of disciples, some of them have acquired an all India fame. He was a nationalist and did not subscribe to any political creed. He was a God-fearing religious minded person with an open mind, for all religions.

The great contribution of Amir Khan to Hindustani music is that he believed that the function of classical music is not only to please and surprise but to soothe and elevate the mind. He made his music great by the grandeur and emotional depths of his voice to produce an aesthetic appeal.

Amir Khan reached a stage of achievement which is unparalleled in contemporary history of classical music.

*Listening of Hindustani Music—C. Karnani, Orient Longman, 1976; Indian Music—Gramophone Co. 1980; Amrit Weekly (Bengalee, 1977); Hamara Sangeet Ratna (Hindi Sangeet Karyalaya, 1969).*

BANI BANERJEE

#### AMJAD ALI KHAN, (USTAD) (1945- )

Amjad Ali is the youngest son of late Ustad Hafizali Khan, the sarod player (Sarodiya) and court musician of Maharaja Madhavrao Sindhia of Gwalior. He was born at Gwalior in October, 1945. He comes from a family of traditional musicians and musical instrument players. These musicians belonged to a branch of descendants of Sangeet Samrat Tansen of the Court of Mughal Emperor Akbar and are known as belonging to *Seniya gharana* from the times of Gulam Ali who lived during the first half of the 19th century and was a court musician of Maharaja Vishwanath Singh of Rewa, now in Madhya Pradesh. His uncle Nabbookhan, elder

brother Mubarak Ali and cousin Ahmed Ali are also good sarod players. Socially and economically, the family is very well off and hold respectable position. Amjad Ali has open mind towards all religions. He is happily married to Shrimati Shubha Lakshmi Barua, a talented cultured lady from Assam whom he met at Calcutta.

Amjad Ali was initiated into music at the early age of five years by his father Ustad Hafizali Khan. Besides musical training Amjad Ali Khan has also studied in a public school in New Delhi. From his early life he had the advantage of listening to all famous vocalists and instrumentalists along with his father in famous All India Music Conferences and Sammelans which influenced his mind and character. His personality developed under the guidance of his father and the musical atmosphere. His father was his only teacher, luckily for him and his was the most dominant influence on Amjad Ali's life and music.

Properly groomed and rigorously trained by his father Amjad Ali gave a public Sarod performance at the age of about thirteen years in Sangeet Sammelan in Calcutta. From that time onwards he was invited to perform by all important All India Music Conferences and concerts all over India. In 1960, he participated in Prayag Sangeet Samitee of Allahabad and in 1961 he gave a public performance at Bombay and received much praise from public. He was an invitee to all the important musical festivals held in Calcutta like Suresh Sangeet Sammelan, Nishith Sangeet Sammelan, Sadarang, Tansen, Haridas etc. About 1961, he was presented the UNESCO Award by the International Music Forum of Paris. He has taken part in National Programmes, All India Radio Sangeet Sammelans and Broadcasts. In 1974, he was honoured with the title of *Padmashree* by the President of India. In 1980 he was invited to the International Poets Conference at Rome and he thrilled the audience with his enchanting music. He has also entertained many foreign dignitaries including Foreign Minister of China. He has rendered music for Kathak dance ballet Shan-e-Mughal. The Gazal songs of this ballet are popular and recorded by Gramophone Company. The title of Kalaratan-Jewel of arts-was conferred on him by the Sangeet Kala Sangam of Bhopal. He also participated and played sarod at the festival of India in London in 1982. He gave performances in other foreign countries. In most high class music conferences which are held regularly in big cities, Amjad Ali's performance is a certain item of the programme, as it draws a big audience. The Gramophone Company has recorded several

longplay discs of sarod performances of Amjad Ali. His discs of ragas Desh, Kiran-Manjari, Bhairavi Dhun, Miyaki Malhar, Durga, Sugharai-Kanada, Jhinjhoti, Rageshwari, Rajeshwari, Kirvani, Darbari, Shree, Piloo, Bihag and Maseedkhani and Rajakhani Madhyalaya gat records are popular.

Amjad Ali is a sarod player of the traditional gharana of his famous father ustad Hafizali Khan but he has introduced his own imaginative decorative pleasing innovations, and improvisations which make his style very melodious and pleasing. His strokes are well balanced so as to produce each note correctly, clearly and sonorously. His elaboration of each raga with the use of *meed*, *gamaks jam-jamas* and the *Merukhand* principle of combination and permutation of approximate notes production with one stroke long meed of 16 matras with fingers of left hand are unforgettable. His music is progressive and creative. He is a very good technician. He also plays thumri, Bhatiyali and other folk songs to please the audience. He starts his raga firstly with Alap in Vilambitlaya (slow timing) followed by jod, jhala and gat. His speed while playing Jhala of Teen Tal (16 time beats) is simply of jet plane speed. Some listeners remark that such speedy play of Jhala is mechanical showmanship. The very long slow tempo alap also becomes boring, repetitive and monotonous. He plays mostly only those ragas which he likes and are composed by him like Shyamashree, Haripriya, Mandsameer, Suhag Bhairavi, Kiran Rajni, Vibhavari and Chandra-dhawani. This change of style appears due to the modern changing times and rich fashionable audience. Pandit Ravishankar, one of the greatest sitar maestros of international fame, has remarked in his Bengalee Autobiography *Rag-Anurag*, that he admires sarod playing of Amjad Ali and considers him as a genius.

Fair complexioned of medium build Amjad Ali has a very handsome, youthful, social personality. He is a very fashionably dressed person, with modern style hair-do and face brightening specs. He has very polite manners. He has a comfortable mode of life. He is a very social person with open and high ideas. He is far away from any kind of political and bigoted ideas. He is a very well read man and a very good conversationalist. He can talk on a wide range of subjects. He knows many languages.

Amjad Ali has contributed to popularize sarod and classical music among the younger generation. He has also established the Indian Music Society in memory of his late father, which arranges music conferences to popularise classical music.

*Bhartiya Sangeet Gharanar Itihas—(Bengalee) by Dilip Kumar Mukhopadhyaya; Desh Weekly (Bengalee) old issues. Rag Anurag (Bengalee); Pandit Ravishankar; Madhyavarti (Hindi)—Mohan Nadkarni; Hamare Sangeet Ratna (Hindi) L. N. Garg; Sangeetagnoke Sansmaran (Hindi) V. H. Khan; Indian Music (English) Gramophone Co.; Ananda Bazar Patrika (Bengalee) dated 15.4.83; A History of Indian Music (English)—Swami Prajnanand 1963.*

BANI BANERJEE

## AMMA, N. BALAMANI (1909- )

Shrimati N. Balamani Amma, niece of Mahakavi Nalappat Narayana Menon, was born in 1909. Her parents were Chittanjoor Kunjunny Raja and Nalappat Kochukutty Amma. She was their first daughter. Her birth-place was Punnayoorukulam in Ponnani Taluk, Malappuram District, Kerala.

She did not have formal education. In those days girls belonging to aristocratic families did not go to school. She learned Sanskrit at her home from Vadasseri Damodaran Asan. Later she learned English by herself. At home there was a good collection of books. There were also literary discussions. The presence of Nalappat Narayana Menon was a source of great inspiration for her. She did not publish any poem without getting first the approval of her uncle. Mahakavi Vallathol Narayana Menon was another person who encouraged her literary pursuits which began at the age of seventeen.

Balamani Amma got married at the age of nineteen. The bridegroom was Mr Vadekkara Madhavan Nair who was a great nationalist and later the Managing Director of *Mathrubhoomi*. Mr. Nair took special interest and encouraged his wife's literary talents. After the marriage Balamani Amma lived for sometime with her husband at Calcutta. They had two daughters, Kamala and Sulochana, and two sons, Mohandas and Syamsunder. Kamala writes in Malayalam under the pseudonym Madhavi Kutty. Some of her works in Malayalam are '*Thanuppu*', '*Mathilukal*', '*Pakshiyute Manam*' etc. The first book got an award from Kerala Sahitya Akademy. She is known to English readers as Kamala Das. Two of her famous works are '*Summer in Calcutta*', '*The Old Play House and the Other Poems*'.

Balamani Amma has published many books. The most important among them are '*Kuppukai*' (1930), '*Amma*' (1934), '*Kutumbini*' (1936), '*Dharma Margathil*' (1938), '*Sihri Hridayam*' (1939), '*Prabhamguram*' (1942), '*Unjalil*' (1946), '*Kalikkotta*

(1949), '*Velichathil*' (1951), '*Avar Patunnu*' (1952), '*Pranamam*' (1954), '*Lokamtharangalil*' (1955), '*Sopanam*' (1959), '*Muthassi*' (1962), '*Mazhuvinte Kadha*' (1966), '*Ambalathil*' (1967), '*Nagarathil*' (1968), '*Jeevithathiloore*' (1969). Besides, she has translated into English Nalappat Narayana Menon's '*Chakravalam*' (Horizon).

Balamani Amma has got many titles and awards. She got the title of 'Sahithyanipuna' in 1963 from Thrippunithura Sasthra Sadas. Her collection of poems '*Muthassi*' got the award of Central Sahitya Akademy in 1964. The same work got Kerala Sahitya Akademy award also. On 19 July, 1969 her 60th birthday was celebrated at Calicut on a grand scale.

Her poems can be divided into lyrics and narrative poems. She has enchanted the reading public of Kerala with her lyrics. She is the singer of the feeling of Motherliness. Sometimes she is the mother and the natural objects around her are the children. The soft breeze playing on the hem of her clothes is a small child asking for motherly love. The small waves playing on her back as she takes a dip in the pond are also loving infants for her.

And for her children are Gods. Through a child's cry she hears the melody of God. She imagines that in the closed fist of a child there is the key of the Kingdom of Heaven. All the aspects of childhood find expression in her poems.

Though she considers sorrow as a child resting on her bosom, she does not succumb to despair. This is because of her faith in God. Along with Nalappat Narayana Menon, K. K. Raja, and G. Sankara Kurup she also belongs to the metaphysical group. She realises divinity through man and believes in the ultimate victory of man.

Among her narrative poems the most important are '*Mazhuvinte Kadha*', '*Vibhishanan*' and '*Viswamithran*'. Through Parasurama, Viswamithra and Vibhishana, she depicts the tragedies which result from violence. At the same time she declares through Mahabali that only self sacrifice and humility will be ultimately victorious. Her poetic style is somewhat rough and masculine. Though inwardly romantic her poems have a harsh and realistic exterior. Like the white Khadi cloths she wears, her poems have purity in their roughness. The romantic movement of the Keralite poetry indeed took a healthy turn in her poems as it appeals not only to emotions but also to the intellect.

*Innatha Sahitya Karonmar* by C. P. Sreedharan; *Malayalakavitha Sahitya Charithram* by Dr. M. Leelavathy; *Amma* by Balamani Amma; *Maghni-vintakadha* by Balamani Amma; *Kudambini* by

*Balamani Amma; Muthanni-by Balamani Amma; Varnnaraji-by Dr. M. Leelavathy; Balamani Ammayuta Kavitha-Kavitha Samithi; Anachatanam Thayattu Sankaran; Sameepanam-K. P. Sankaran.*

SHORANUR KARTHIKEYAN

## AMRITARAJ, VIJAY (1953- )

Vijay Amritaraj, the best known Indian tennis player today, was born in Madras on 12 December, 1953, to a senior railway officer. Two of his brothers, Anand and Ashok, are also good players, particularly the former, who often partners him in doubles matches. He is a commerce graduate from the University of Madras.

After once entering the final of the Wimbledon Junior Singles championship, he led India to the final of the Davis Cup competition in 1974. But India would not meet the other finalists, South Africa, because of apartheid. Thus India lost its chance of winning the cup, the symbol of team supremacy in international tennis. Never again have Indian players acquitted themselves so creditably.

Amritaraj has entered thrice the quarter-finals of the men's singles in the All England Tennis Championships in Wimbledon, the historic and still perhaps the most important tournament in the world. He did so in 1973, 1974 and again in 1981.

A member of the World Championship Tennis, a professional organisation under the banner of which players take part in tournaments all over the world for prize money, Amritaraj has acquired great experience of the game under differing circumstances. In 1974 he won a much publicised triumph, with a Volvo motor car as prize. He won a rare distinction when he was given the key to the city of Los Angeles. He has earned a reputation for gentlemanly conduct on the court, a quality which has become all too rare.

Amritaraj has a photogenic personality. He has acted in some James Bond films. He has also produced some documentaries. He lives mostly in the United States of America nowadays.

*India who's who, 1978-79, INFA Publications, New Delhi; p. 396, notices appearing in sports journals and newspapers.*

N. S. RAMASWAMI

## AMRUTLAL HARGOVARIDAS

-See under-Hargovardas Amrutlal

## AMTE, MURLIDHAR DEVIDAS ALIAS BABA AMTE (1914- )

Murlidhar Devidas Amte, popularly known as Baba Amte, a humanist devoted to the emancipation of lepers, was born on 26 December, 1914 in an orthodox Brahmin family at Hinganghat in Wardha district. His father, Devidas Harbaji Amte was a landlord as also a government officer and was highly respected by the people. As a child Murlidhar would often visit his father's landed property which acquainted him with the utter poverty and stark ignorance of the labourers. His mind revolted against social injustice and untouchability, and he felt strong compassion for the weaker sections, particularly the Madia Gonds. He developed love for sports, music and poetry, and learned the music of Rabindranath Tagore.

Baba Amte studied upto B.A.L.L.B. of the Nagpur University. He gave up his legal practice and completed the specialised course in Leprosy at the School of Tropical Diseases, Calcutta in 1949, as he had decided to lead a missionary life devoted to the treatment and rehabilitation of lepers.

Baba Amte, a spirited freedom fighter, had established contact with the Indian Revolutionary Party and smuggled arms for them. He went to Quetta (Baluchistan) in 1935 when the city was battered by a severe earthquake and gave succor to the afflicted. An active participant in the "Quit India" movement, Amte was described by Mahatma Gandhi as an "Abhay Sadhak."

Baba Amte found a worthy spouse in Sadhana (maiden name Indu Ghule) whom he married in 1946. Sadhanabai was destined to become Amte's first lieutenant in the mission of his life. They have two sons Dr. Vikas and Dr. Prakash, and a daughter Renuka, married to Vilas Manohar, an engineer.

He started his devoted public career as a Vice-Chairman of the Warora Municipality, and soon became a protagonist of scavengers and actively participated in scavenging. He gave up his inherited property and wealth as well as legal profession for the cause of eradication of leprosy. He was inspired in this mission by the examples and teachings of Mahatma Gandhi, Vinoba Bhave and Jesus Christ.

He conducted scientific studies in the dreadful disease and even offered to be a unique guinea pig to find out if leprosy germs could be cultured in a human body. Baba Amte was determined to fight against the popular misconception that leprosy is a highly contagious disease. He started his work on an humble scale at Warora, and established the Maharogi Seva Samiti in 1950. He obtained a piece of twenty-five hectares in the forests in Chandrapur

district from the then Madhya Pradesh Government. Along with his wife, Sadhana and children, he strived hard for clearing the jungle and making it habitable which was soon to culminate into the 'Anandavan'.

Baba Amte's conception of the Anandavan was not that of a lepers' asylum or hospital or a charitable home. He wanted it to be an Abode of Happiness, a beautiful and cheerful haven for the despised and dejected victims of the disease. Baba Amte decided to show the desolate and down-trodden leper, devoid of the healing touch of love, a new light and a way of life, besides the medical treatment. With this conception he has modelled the Anandavan, so as to make a living man out of a leper and to resurrect him.

Today Anandavan is a mode of social reconstruction with its hospitals, medical research, educational institutions, cultural activities, luxuriant farms and many economic activities for the maintenance and rehabilitation of the patients. Baba Amte and Anandavan reflect a remarkable blend of the ascetic and the aesthetic attitudes. There are about a thousand inmates in this complex engaged in creative activity. More than 4000 patients have been cured, trained and resettled. The Anandavan patients have built a college of arts, science, commerce and agriculture for the youths from the healthy society.

Amte propounded a new concept in the form of the "Shramik Vidyapeeth" at Somnath in Chandra-pur district. As a protagonist of the dignity of labour, he has channelised the youths from various educational backgrounds for the socio-economic emancipation of the aboriginal. It is a man-power training programme for providing leadership to the people in matters of leprosy education and treatment, agrarian improvement, alternative means of livelihood and cultural activities. The *Swiss Aid* financed by the authorities in Switzerland, has been rendering great help towards fulfilment of Baba's projects at Somnath and Anandavan.

Baba has been propagating unique plans for building a 'New India' to the Indian youth in the shape of the 'Lok Biradari' (Peoples' Brotherhood) in the remote tribal areas. He is channelising a chain of youth squad of different expertise, such as doctors, engineers, agricultural experts, teachers and others. They work in a group of village with a base camp in a central village. Baba visualises them as agents for building a bridge between the simple life of the aboriginal and the modern civilization with a right to equal opportunity and work.

Besides Sadhanatai, Baba Amte has a team of enthusiasts comprising his sons Dr. Vikas and Dr. Prakash, daughter-in-laws Dr. (Mrs.) Mandakini and

Dr. (Mrs.) Bharati, his daughter Renuka and her husband Mr. Vilas Monohar. They have all provided a haven not only to the lepers but also to the blind, old, orphan and physically handicapped.

The secret of Baba's success is to be found in his indomitable determination, self-renunciation and teaching to the patients to manage their own institutions with meticulous efficiency.

Baba Amte has the following publications to his credit : *Jwala Ani Phule* (Poetry), *Ujjwal Udyasathi*, *Mati Jagawil Tyala Mati*, *Sarvajanik Sanshancha Sanchalan* and *Shramik Karyakarta Vidyapeeth* (all in Marathi).

He adorned many positions, such as, Founder-Secretary, Maharogi Sewa Samiti, Warora; Chairman, Gandhi Memorial Leprosy Foundation of India; Chairman, National Leprosy organisation; Adviser-Member of the Peoples' Action Development, and the Maharashtra State Leprosy Board; Member, Senate of the Nagpur University; Adviser to the Ministry of Education, Government of India and Director, Maharashtra State Cooperative Bank.

Baba Amte was awarded the *Padmashree* title by the Government of India in 1971. The FIE Foundation of India honoured him with the award 'Rashtra Bhushan' in 1978. The Jamnalal Bajaj Foundation bestowed the Bajaj award on him at the hands of the President of India in 1979, while the Nagpur University conferred the honorary degree of D. Litt. upon him in 1980. Amte has received international recognition also. A Swiss writer Jean Buhler wrote a book about his work in French. Graham Turner wrote about him in his *More than Conquerors*, while Count Arthur Turnovski gave an account of his work in *The Unbeaten Track*, and donated the royalty of the book for Baba's work.

Mr. Anil Thatte, *News Views Reviews Interviews Alliance*, *Baba Amte Felicitation Issue* (1980); *Govt. of Maharashtra Lokrajya* (Sept. 1983); Mr. Madhukar Keche, *Chehare Mohare and Akhar Angan*, and the issues of magazines *Rudrawani*, *Navneet*, *Amrit*, *Sadhana*, *Kirloskar*, and daily *Mumbai Sakal*.

K. K. CHAUDHURI

ANAND, MULK RAJ (DR.) (1905- )

Mulk Raj Anand, reputed progressive writer of English fiction and art critic is an institution in himself. He is a creative genius whose writings have influenced generations of intellectuals in India and



abroad. Born at Peshwar in 1905, to Shri Lal Chand Anand and Smt. Ishwar Kaur, in a Kashtriya Hindu family of craftsmen in copper and bronze. His father joined the army and left his home town in Amritsar. Mulk Raj had to live in various cantonments all over Northern India. His early life was full of conflicts and contradictions, inevitable in a society adjusting itself to new ideas and views. His mother told him stories from *Shastras* and epics in which gods and demons, evil and virtuous men embodied the moral forces governing man's existence. Evil was exterminated by violence. His mother's stories and example made the first and deepest impression and instilled in him the ideal that evil has to be fought. His father was an active member of the Arya Samaj but due to compulsions of his job he had to leave it. His father insisted on a English education that would train him for a government job. "I grew up in a small world materially poor, spiritually confined and limited" (Anand).

The coppersmith community was held in contempt by top layers of Hindu Society. Anand had to face hardships and became antagonist of Brahmanism and casteism. He learnt a lot more from poor sepoys, workmen and untouchables than his own parents. The cruelty and hypocrisy of Indian life made him espouse the cause of the poor and the distressed. He was nine years old when the First World War started. The Anand family was sent to Amritsar, their ancestral home, because the father had to report for active duty. In 1919, as a fourteen-year old boy, he was a victim of General Dyer's flogging order. He received eleven stripes on the back. Thus a crusader against imperial oppression was born. He got a scolding from his father, the son and mother were thrown out of the house. He was not allowed to marry the muslim girl he loved, deep loss and guilt were added to despair when the girl committed suicide. In 1925, he graduated with honours from Punjab University and went to England for higher education against his father's wishes at the age of twenty. As a rebellious youth he had considered the possibility of terroristic violence as a means of achieving freedom. In England he was drawn towards the progressive forces. In 1926, he expressed sympathy with the striking workers of England. He was twenty-six when he became fascinated by Marxian ideology. He came to socialism through Tolstoy, Ruskin and Gandhi, in so far as it was a protest against misery, ugliness and inequality. He developed disgust for the cruelty and hypocrisy of Indian feudal life with its castes, creeds, dead habits and customs. He was one of the many groping young men, feeling the misery of the inert,

underfed, and illiterate people of our country. For an interpretation of past he thought Marxian method better but considered humanism as a more comprehensive ideology. He developed warmth for Russia for its clear attitude of support to colonial emancipation from imperialist rule.

After earning his Ph.D. in Philosophy in 1929, he began writing notes for T.S. Eliot's criterion and met such eminent writers as Aldous Huxley, D. H. Lawrence, E. M. Forster, Lawrence Binyon and Herbert Read. After a struggle for five years, he made his reputation as a leading novelist with his first two novels, *Untouchable*, (1935) and *Coolie* (1936) which have now been translated in over forty languages. *Two Leaves and a Bud* (1937), *The Village* (1938), *Across the Black Waters* (1940), *The Sword and the Sickle* (1942) and *The Big Heart* (1944), projected the protest of the down-trodden against social and political oppression. The British Raj banned his books in India, but this move stimulated general public interest in his books. He worked as a lecturer at the School of International Cooperation, Geneva, 1927-29 and served with BBC, 1942-45. He returned to India in 1945 and founded the Marg publications in 1946. *Marg* is a quarterly devoted to fine arts.

A drama was played by nature in the real life of Mulk Raj Anand. He had returned to India in the hope of sending for his English wife Kathleen Van Gelder and daughter as soon as he had settled down. However, in Bombay he met a clever hill-woman who infatuated him. In 1948, he returned to England to get divorce, he learnt that the woman he wanted to marry had fallen in love with a Frenchman and had left for Paris. It was a great shock for him, he suffered a nervous breakdown and he was nursed by a Greek dancer who advised him to write the anguish. The result was his famous book, *Private Life of an Indian Prince*. The book had something to offer to every kind of reader. 'All will find the novel', as the author says, 'eloquently ironical and funny, tragic and human.' His goals were determined by the demands of an ideology. He decided to write for a cause. Ideological commitment gave Anand the figure of authority. He wanted to be a prophet, rising against the imposter father who lacked commitment and love. His novels follow an identical pattern; each describes a principal figure who brings into focus the injustice of society, his abortive attempts for a better life in the existing unjust state; the appearance of a revolutionary hero, who shows him that the realisation of good life is only possible after the destruction of the present order. The novels end on a note of hope in the anticipated Revolution. Though the milieu of the novels differs, the characters, the

message and the messenger remain remarkably consistent. Revolt against authority is the central theme of his novels. He is fascinated by revolt and treated it sometimes as an end rather than as a means. He is no doubt the first Indian writer to have dispelled the myth built around Indians, about 'Contentment' in the midst of poverty, their mystical silence etc. For the first time the masses of India had been clearly and intimately described with realism and deep understanding and the exploiters whether imperialists or feudalists exposed with uncompromising truthfulness. He consciously identifies himself with India's rural and urban proletariat and handicraftsmen, and possesses unbounded sympathy for them in their struggle for economic rehabilitation, social justice and political liberation. His fiction is overwhelmingly a product of social environment and his treatment of class cleavages, labour relations, social and political privileges, 'contains the purport of his ideological commitment.'

Since 1946, he has made Bombay his home and centre of activity. He edits the fine arts magazine, *Marg* and takes a vital interest in India's literary and cultural life. Writing is still his main pre-occupation. He is the most prolific among current Indian writers. His active interest in literature, philosophy, arts and erotics extends over a period of more than thirty years. The Punjab University appointed him Tagore Professor of Art and Literature from 1962-65. After that he wrote a monumental autobiographical novel on the Indian National Movement, called *The Seven Ages of Man*. *The Bubble* was published in 1981. He was the Chairman of All India Peace Council's Cultural Commission. He has been active in the Progressive Writers' Association as the progressive tradition in modern fiction considers literature as a social institution, for Anand, it is a vehicle of social change. He won the Sahitya Akademi Award, was honoured with *Padma Bhushan* by the President of India. He is the fellow of Lalit Kala Akademi, member, Sahitya Akademi and the laureate of International Peace Prize of World Peace Council.

His contributions have been internationally acknowledged. The writer should not be a mere visionary and a slave of unrealistic ideals, affirms Mulk Raj Anand, but a harbinger of social and political change related to time and place. He unites ideology and arts and lays great emphasis on the functional aspect of literature.

*List of publications : ANAND (Mulk Raj) : Ajanta; Apology for Heroism; A brief autobiography of Ideas; Barbers' trade union and other stories; Between tears and laughter; Confessions of a lover; Coolie;*

*Untouchable; Death of a hero; Epitaph for Maqbool Sherwani; The Village; Gauri; The Sword and the Sickle; Lajwanti and other stories; Lament on the death of a master of arts; Old woman and the Cow; Seven Summers; Mora; Indian Fairy Tales; Morning Face; Power of darkness and other stories, The Hindu view of Art; Road; Two leaves and a bud; The Tractor and Corn and other stories; Across the Black Waters; The King Emperor's English; Lines Written to an Indian Air; Reflections on the Golden Bed and other stories; The story of India; Is there a Contemporary Civilisation, More Indian Fairy Tales; The Seven Ages of Man; The Bubble; Conversations in Bloomsbury; Selected Short Stories by Mulk Raj Anand, Ed. by M. N. Naik;*

*KAUSHIK (Raj Kumar) : Mulk Raj Anand : A Committed Artist. (Unpublished Ph.D. Thesis, Delhi Univ., 1967);*

*SHARMA (K. K.), Ed. : Perspectives on Mulk Raj Anand. Gaziabad, Vimal Parkashan, 1978; Anand, Mulk Raj, Fabri, Charles Kramrich, Stella; Homage to Khajuraho;*

*BAID (Suresht Ranjan) : Politics of a Revolutionary Elite; a study of Mulk Raj Anand's novels. Modern Asian Studies 8,4 (1974), pp.473-489, (Cambridge).*

HARI SINGH

### ANANDAMAYI MA (1896-1982)

Anandamayi Ma appears to be a divine incarnation of rare universality. To enquiries about her identity she replies : "Whatever you think me to be."

Bipin Behari Bhattacharya, a saintly Brahmin of Vidyakut (Bangladesh), was a God-intoxicated composer of sacred music. To his wife, Mokshada Sundari, household work was worship. On 30 April 1896, at village Kheora (Tripura) was born her angelic daughter, Nirmala Sundari, now universally revered as Anandamayi Ma. Radiantly beautiful, lovable, obedient, ever ready to help, always happy, never voicing any desire, never complaining or crying, Nirmala often seemed incomprehensible already during childhood.

In 1909 she was given in marriage to Ramani Mohan Chakrabarti. When she came to stay with him in 1918, she kept house faultlessly. But night after night innumerable kinds of spiritual exercises, yogic practices and forms of worship (not only Hindu) came to her spontaneously at breathtaking speed; officiating as her own Guru she gave herself initiation. She calls this "play of *sadhana*", since



there was nothing for her to be attained. Ramani Mohan, whom she named 'Pitaji' (father) or 'Bholanath' watched awe-stricken until he fell asleep. After sometime he became her formal disciple. The question of marital relationship naturally never arose.

From 1924 Bholanath worked at Dacca. There, during *kirtans* and also otherwise, Nirmala was seen in states of spiritual ecstasy somewhat similar to those of Chaitanya Mahaprabhu as described in Vaishnava literature. Devotees began to gather in ever-increasing numbers. Universally revered persons like Ram Thakur (Comilla), Balananda Brahmachari (Deoghar), Mahamahopadhyaya Gopinath Kaviraj (Varanasi) paid her homage. Though almost unlettered, she deeply impressed by her wisdom many profound scholars including delegates to the Dacca session of the Indian Philosophical Congress (1929).

In 1932 Anandamayi Ma left Bengal for Dehradun where Kamala, wife of Pandit Jawaharlal Nehru, became her ardent devotee. Later, her daughter, Indira Gandhi emulated her. In 1934 Anandamayi Ma visited Solan. Its ruler Raja Durga Singh later dedicated himself to her service. Gradually many feudatory chiefs and their families were attracted.

Mahatma Gandhi had heard from Kamala Nehru about Anandamayi Ma. Subsequently, impressed deeply by Jamnalal Bajaj's report of his having received from her inner peace not attained in Mahatma's ashram, he invited her to Wardah in 1942. She responded. Their meeting was memorable in many ways.

Paramahansa Yogananda (Founder, Self-Realization Fellowship, U.S.A.) has recorded in his *Autobiography of a Yogi* how he saw in Anandamayi Ma the egoless Self-realized Being.

For about fifty years Anandamayi Ma has been constantly touring all over India. Her blissful presence attracts irresistibly, kindling spiritual aspiration and divine fervour. She encourages congregational *kirtan* and sometimes herself sings entrancingly. She delivers no lectures but replies to questions. In successive *Kumbha Melas*, religious conferences and elsewhere, she has been a unifying force for the different *sadhu-akharas* (religious orders), and was hailed as the Mother of all-saints and sinners, rich and poor. Although claiming no position for herself and calling herself "a little child", she is recognized as a stupendous spiritual power by the highest religious authorities and the most learned *sanyasis* of the country. *Shree Shree Anandamayee Sangha* and *Shree Shree Anandamayee Charitable Society* were founded by devotees to

run—1. ashrams, 2. charitable hospitals and dispensaries, 3. educational institutions with special emphasis on Sanskrit learning, and 4. to publish Anandamayi Ma's teaching and information about her in books and a quarterly magazine "*Ananda Varta*" in Bengali, Hindi and English.

Annual *Samyama Mahavrata*, organized by *Anandamayee Sangha* since 1952, is a week of intensive congregational *sadhana* (spiritual practice for the purpose of Self-realization) in Ma's presence. It enjoins strict discipline in food, sleep, speech, thought and behaviour and has a daily programme of collective meditation, religious discourses and discussions, and devotional music.

Due to Anandamayi Ma's inspiration, the Institute for Puranic and Vedic Studies and Research was started in Naimisharanya, U.P. in 1976.

Anandamayi Ma revived *Vedic Yajna*, specially in *Savitri Yajna* (Varanasi) 1947-1950, with a ritualistic fire kept burning uninterruptedly since 1926, and *Atirudra Mahayajna* (Kankhal), 1981.

Anandamayi Ma preaches no creed or cult, nor has she founded any sect. Her catholicity attracts all. The important points of Anandamayi Ma's teachings are : The one unchanging, indivisible REALITY appears in infinite multiplicity and diversity. The ONE is ever present everywhere, in all circumstances. He is nameless and formless; yet all names and forms are His. "The one God is worshipped by all religions, just as the same person is father, son and husband."

Among all creatures the human being alone can realise God. This is the purpose of human life. Man's bounden duty is to strive for God-realization with all his might. Realizing God means realizing the SELF (Atma) which is ONE.

The four *ashrams* have been devised as stages on the path to Self-realization. The *brahmacharya ashram* lays the important foundation. Householders (*grihastas*) should emulate the ancient *Rishis* who were sages, leading God-dedicated lives with their families.

Love and serve husband, wife and children as divine manifestations. Sense enjoyment is slow poison leading to death. Perform all work as God's service.

Be truthful, seek *satsanga*, engage in *kirtan*, meditation, worship; study scriptures. Obey Guru's instructions.

Each one should start along the lines taught by his own religion.

Dedicate a fixed time of at least fifteen minutes daily to God-remembrance in silence. Periodically dedicate certain days exclusive to God.

Accept whatever happens as God's gifts, nay God Himself in this guise.

The world (*duniya*) means "based on duality" which breeds sorrow (*dukha*).

God's name is He Himself. At every breath, try to be in communion with Him through His name.

Endeavour to be conscious of divine presence in everything.

Of Him alone must be the spoken word; all else is but futility and pain.

Anandamayi Ma is completely free from attachment and unaffected by surroundings and circumstances; at the same time very human, overflowing with compassion. Her charismatic grace, profound wisdom and extraordinary sanctity evoke universal veneration. At her feet have bowed thousands from different parts of the globe, professing different faiths, belonging to different social, economic, intellectual and spiritual levels. Anandamayi Ma can see into the innermost recesses of one's mind and assist every seeker according to his or her requirements and aptitudes without interfering with anybody's faith or principles.

Justifying her special concern for questionable characters, usually condemned in society, she remarks—"Should not a seriously sick person receive intensive care at a hospital? Can a mother forsake a wayward, ailing child?"

Anandamayi Ma's actions are prompted by what she calls her *kheyala*, which is to be understood as a spontaneous manifestation of Divine will. Her teaching touches one's heart directly, works quietly, often unnoticed, and transforms. She can reveal to everybody the "Secret of the Golden Flower" hidden in his heart.

"Here is an overflowing, irrepressible Joy....deeply rooted in the Absolute, beyond the dualities of good and evil, I and Not-I, of pleasant and unpleasant, because its unshakable base is Love and Wisdom." (Jean Herbert).

Anandamayi Ma departed from this world on 27 August, 1982.

*Mother as Revealed to me by Bhajji; From the Life of Sri Anandamayi Ma, 2 vols. by Bithika Mukherji; Life and Teaching of Sri Anandamayi Ma by Dr. Alexander Lipski; Ma Anandamayi—A Mystic Sage, by Shyamanda Banerjee; Mother as Seen by Her Devotees; Teachings; Sad Vani; Matri Vani—2 vols; Words of Sri Anandamayi Ma.*

ANIL GANGULI

**ANANDATEERTHA, GOURIBIDANUR  
ACHARYA**

—See under Acharya, Gouribidanur Anandateertha

**ANEES KIDWAI BEGUM**

—See under Kidwai, Anees Begum

**ANIRVAN, SRIMAT (1896-1978)**

'Born on 8 July, 1896 at Mymensingh, now in Bangladesh, Srimat Anirvan, the Bengalee mystic, scholar and linguist was the son of cultured middle class Hindu parents of the Kayastha caste—Dr. Rajchandra Dhar and Sushila Devi. His pre-sannyasa name was Narendra Chandra. A brilliant student, he was a matriculation-scholar from Dacca and later first class first in Sanskrit from the University of Calcutta both in the B.A. and the M.A. Examinations. His father, with his entire family had taken the vow of a dedicated life under Swami Nigamananda Paramhansa and joined his Ashram at Kokilamukh, Assam. The Swami initiated Narendra Chandra into *Naisthik* (life-long) *Brahmacharya* in 1914 re-naming him Barada Brahmachari and into Sannyasa in 1927 after which he was known as Nirvanananda Saraswati. For twelve long years he served the Ashram—the Assam-Bangiya Saraswata Math first as professor and then as principal of the Rishi-Vidyalaya there and as editor of the Ashram-periodical *Aryadarpan*. In his early years, he was of a questioning and contemplative turn of mind and had come under the influence of non-conformist thoughts which contributed towards his complete freedom from endemic racial and religious prejudices. Later, as a disciple of Swami Nigamananda, he mastered the intricacies of esoteric Brahminic Hinduism.

In 1930 he left the Ashram and went out to the world to find the meaning of life on his own. Years were spent in travels and in meditative studies, especially in different parts of the middle Himalayas. He shed the saffron of the Sannyasi and changed his name significantly from Nirvanananda to Anirvan which indicated his radical change of approach towards life and towards his personal goal and mission.

At the age of seven he had an apocalyptic vision of a six-year old girl of radiant beauty. This lightning flash had haunted him throughout his life. It was during his stay at Almora that he reached a full understanding of the meaning of this vision and recognised her as the presiding deity of his life unfolding to him the secret of the Veda, the Indian philosophical systems and the essence of India's heritage. He symbolically called her Uma Haimavati after the mystery-maiden of Kenopanishad who had led Indra, the king of gods, to the Yaksha or the

Supreme Godhead. He remained the poet devotee and interpreter of this Haimavati-principle all his life. Socrates-like he spent the next years in teaching select eager groups young and old, guiding those who thirsted for true knowledge and in writing at Delhi, Ranchi, Allahabad, at Almora, at Shillong and finally at Calcutta.

His first monumental work was *'Divya-Jivan'*, the translation of Sri Aurobindo's *'Life Divine'*, published in 1948-51, which was hailed by the author himself as a 'living translation'. His next book *Veda Mimamsa* in three volumes (1961, '65, '70) was a revealing work on the Veda which supplemented the ritualistic interpretation of the earlier commentator Sayana with an interpretation spiritual and integral. This won him the 'Rabindra Puraskar.'

From 1964 onwards, when he made Calcutta his permanent home, Anirvan started systematic lecture-courses and writing on three different streams: Sri Aurobindo literature, the Vedas and the Upanishads and the Bhagavat, which he held as complementary and often mutually explanatory.

Apart from the aforementioned, the rest of his published works are: *Shiksha, Divya Jivan-Prasanga* (1958), *Yoga-Samanvaya Prasanga* (1967), *Upanishad-prasanga* in three volumes the *Isha* (1966), the *Antareya* (1969), and the *Kena* (1969), *Dakshinamurti, Gitanuvachan Vedanta Jignasa, Kaveri*-a collection of mystic poems, collections of letters-*Prashnottori, Snehashish*, four volumes of *Pravachan*, three volumes of *Patralekha*, two volumes of *Pather Sathi, Antaryoga, Sahitya-Prasanga*, and *Patram Pushpam* published mostly between 1962-78 and the last few posthumously.

In 1967, with the pilgrimage of Kedarbadri his travels ended. In 1971, following the shock of a sudden fall, he became seriously ill and later an invalid. Since then, until his demise in 1978 at the age of eighty-two this scholarly sage remained the spiritual refuge of countless students and seekers of Philosophy and spirituality, Indian and foreign.

Ascetic in appearance, romantic at heart Srimat Anirvan refused to be institutionalised and treated as a God-man. He called himself a *baul* and his mystic system Sahaja-yoga i.e. a system born of spontaneity and effortlessness. It was partially based on the classical Samkhya doctrines, the traditional Tantric concepts and the comparatively modern Sufi and Baul thoughts. Polarisation of patriotism and internationalism, intellectual and intuitive imagination, scholarship and poetry, renunciation and love, deep understanding of the Indian philosophies and unbiased examination and acceptance of modern Western thoughts including communism was the

extraordinary synthesis that he achieved in his ideas, practices and writings. Sri Ramkrishna, Vivekananda, Sister Nivedita and Sri Aurobindo he acknowledged as the great formative influences and sustaining forces in his life while in Rabindranath he found an affinity of the poetic spirit which was the main-spring of inspiration behind his spiritual odyssey.

Apart from his greatness as an enlightening vedic scholar and exegetist-interpretor, Srimat Anirvan must be reckoned among the greatest Bengali stylists since Tagore. He has enriched the Bengali vocabulary with a wealth of coinages, technical and otherwise. Modern Bengali philosophical and critical prose will always remain indebted to this great scholar, linguist, stylist and translator who was a life-long votary of total freedom.

*Biographical sketches by Sm. Gauri Dharmapatil; Private and Personal information.*

BANI BASU

#### ANNANGARACHARIAR, P. B. (1889- )

P. B. Annangarachariar, was born in Little Kanchipuram, the Vaishnavite suburb of Kanchipuram, Tamilnadu, in 1889. He comes of a most distinguished Vaishnavite Acharya family noted for its hoary religious tradition, orthodox scholarship and association with the great Manavala reputed as the founder of the Tenkalai Vaishnavite tradition. 'P. B.' stands for 'Prativadi Bhayankaram' meaning 'terror to the opponents'. The eponymous ancestor of this family of Annans was one Annan of whom N. Jagadeesan writes as follows: Prativadi Bhayankaram Annangar Achariar, known as Annan for short was a staunch Tenkalai Acharya who belonged to Kanchipuram and had Vedanta Desikar as well as Nainar Achariar (son of Vedanta Desikar) for his guru; but he is best known for his association with Manavala Mamunigal, who included him among the Eight '(the Ashta diggaja.....)'. He belonged to the Mudumbai family.... He had appreciations and admiration for 'Vedanta Desika', but he was pre-eminently a disciple of Manavala Mamunigal who entitled him 'Sri Vaishnava Dasan'. The ancestor of the present Annangarachariar lived during 1340-1440. In his time there appeared eminent Vaishnavas like Emberumanar Appa (his grandson) and Pushkaram Anantacharya Swami, and yet another Anantacharya many generations later. Sri Annan Rangachariar, a great scholar in Vaishnavite traditional lore, who lived in Kanchipuram was the father of P. B. Annangarachariar, who

owes, by his own admission in the short autobiography he has written, almost everything in the line of Vaishnavite scholarship to his learned father. His mother was Alarmelmangai Ammal.

His father passed away in 1903 when the young Annan was but fourteen years old. He started his education in Sanskrit and in Tamil and particularly the religious texts very early in his life and had the good fortune to have his learned father for his guru. His father was a stern disciplinarian and used to be unsparing in his verbal castigation and even corporal punishment of his pupils, not excluding Annan, his only son. Annan records with gratitude the benefits he derived from his father's tuition as well as punishment. Annan's first attempts at learning English, reluctantly permitted by his father, did not carry him far in that direction.

Annan acquired in course of time the fullest command over Vaishnavite theological knowledge and a rare capacity for exposition both orally and on paper. He has had from the start a tremendous memory and an ability to address huge learned audiences for hours together even on very abstruse theological topics. He admits that he began learning the Vedas in the traditional way relatively late in life, a somewhat unusual practice among the orthodox.

He has travelled widely in the Deccan and in North India and held discourses on religious topics and acquired many ardent disciples. He has stayed in Madras and other important cities in the South for months together engaging in the sacred activity of spreading Vaishnavite knowledge and Bhakti. He has been a prolific writer and more than three hundred books and articles have been written by him and every one of them deals only with Vaishnava sacred lore. These books are published by him in a series known as *Granthamala*. It is the Granthamala office in Kanchipuram which publishes all his works under his immediate guidance. Even before he was thirty years of age, he started publishing two Tamil journals, *Vanamalikai* and *Brahmavidya*. Later when he was past forty years of age, he published a journal called *Amritalahari*. In the meantime he started his famous *Ramanujar* the journal to which he gives so much attention and care. It was started in 1948. By 1970 more than two hundred and twenty-five issues of *Ramanujar* had been published. Along with this journal published in Tamil, two others, i.e., the *Vaidika Manohara* in Sanskrit and *Sri Ramanuja Patrika* in Telugu were also being published.

It is well known that the Tenkalai-Vadakalai (the southern tradition vs. the northern tradition) schism among the Sri Vaishnavas of the south often attains unfortunate degree of acrimony; and resorting to

courts of law to resolve their conflicts has not been unusual with them. Srirangam and Kanchipuram have been the chief centres in which these controversies are indulged in. Annangarachariar being the undisputed leader of the Tenkalai group has necessarily to be in the thick of the battle, writing and discussing incessantly to explain and defend the doctrines of his sect. He is noted for his frank criticism of persons and dogmas he does not approve of. He records how once he very bluntly accused a famous Vaishnava Tamil scholar of complete ignorance of matters pertaining to Vaishnavite lore. His writings when necessary can cease to be polite; but that seems to be part of the religious game, especially when sectarian acrimonies creep in. Annangarachariar is past ninety now; but he is still at the helm of Tenkalai affairs in the south. He is carrying on with undiminished zeal the sectarian religious propagandist activities reminiscent of the middle ages. He is perhaps one of the last preachers to whom traditional Hindu religious enthusiasm is greatly indebted.

*N. Jagadeesan : History of Sri Vaishnavism in the Tamil country Dost-Ramanuja P.; Sri Ramanuja : Issues 256, 257 (27.3.1970); P.B.A. Swamigal's Life and activities : Publication 214 of Sri Ramanujam.*

N. SUBRAHMANYAN

## ANNUSAMY (1902- )

Professor Annusamy, born on 27 July, 1902 in a respectable Odayar (Vellala) Roman Catholic family at Pondichery, the French-Indian conclave, is a stout, unyielding politician cum educationist, ever at war with authorities in moulding for a classless society, even today, while suffering from serious cardiac disease, he aspires for it.

His student life was bustling with activities, he was not declared eligible for the B.A., (Baccalaureat) Examination. He sought legal remedies, brought in a suit against the Education Department and won his case. He then went to Paris and came out colourfully getting his degree and also a Diploma in Commerce. On his return the French-Indian authorities refused to give him employment; again he fought the battle on the legal front and got his appointment in 1932 at Chandernagore (then a French colony) Government High School which he served till 1936. This life proved his mettle as a singular revolutionary activist. At times he had abetted and aided terrorists to overthrow the alien powers in India. His Paris contacts with world revolutionaries like Maurice Thorez, Duclois and Malraux, made him in the hub of move-

ments with Indian revolutionaries—Bhowani Mukherjee, Umesh Mukherjee and veterans like Kali Charan Ghosh and Tinkori Datta. Educational institutions became the centre of national and revolutionary movements of Bengal in which Chandernagore with Annusamy proved a pivotal one. Students were one with mill workers who were brutally oppressed and their Union movement was recklessly suppressed by the French Government with the aid of militia. In protest united movements of students, workers and people were staged at Chandernagore, where Annusamy had the ire of the Government.

Transferred to Karaikal as punishment, he fully devoted his energies and leadership to the cause of Pondichery workers (Textile) and physically, financially he was of great assistance to them in their union and political activities. A rationalist and a Marxist he never spared anything for personal interest, untiringly worked to build various institutions like 'Front populaire', and organisations of second line of defence of the workers. On 30 July, 1936, the resistance of the workers of Savana Mills, Pondichery, was drenched with twelve workers' blood (now Martyr's Day) under order of the French Government. This set the ball towards de facto liberation struggle.

In 1939, Annusamy was selected to teach French at Kapurthula Princely State on deputation by the Education Department, thereby the authorities were keen to remove this 'Spark' to alien territory. But this did not dampen his spirit, which power remained irrepressible. He led a very austere life, sent all the money to the Freedom struggle movement at Pondichery. Upto 1946, Professor Annusamy was the live-wire.

He became the Member, Representative Assembly, as the French Republican Constitution allowed Government servants to go to polls under National Democratic Front. An effective legislator and debator, well versed in French oratory, he roused the people against French Government and led variety of struggles, against oppression. Annusamy was put to prison on 11 August, 1948, for his inflammatory speech on the portals of the Assembly in moving the Resolution of the declaration of the Independence of French India and merger with Free India. Upto 31 October, 1949, he was tormented physically and mentally in prison, but his titanic spirit could not be quelled. On 27 December, 1949, he was mercilessly manhandled by the thugs of the Government on the termination of his services under the Education Department. Twice he was left beaten on the street of Pondichery

unconscious, after he had recovered he made an appeal to the Court of Appellate Authorities (Court de Cassation) in Paris. As one of the leaders of revolutionary activities carried on in 1955 under 'de facto' merger, he was elected from Ariyankuppam constituency as Member, Representative Assembly (under People's Representative Act of Indian Republic) in the People's Front, a mass organization, alternative to the Congress Pradesh Committee, Pondichery, with thumping majority. He did full justice to his representation, and was able to build a strong base for the people's welfare of this territory in and around the Assembly up to 1959.

During his period of termination of his service as Professor, his family suffered a lot at Karaikal and he had to fight scarcity and thuggery of the anti-social, pro-imperial gangsterism in Pondichery State.

His undaunted, unbreakable fight waged legally, brought a favourable decision of the High Court, Madras as it was authorised to execute the powers of the 'Court de Cassation'. Till date, the benefits are yet to be realized by Professor Annusamy.

More than forty years, he fought against the alien rule, tooth and nail, and rallied people for a bright, classless society to do away with all exploitation through legal and illegal methods, by his crisp writings (Pamphlets, Booklets, reports etc.) and powerful oratory and his selfless austere dynamic life, is now, passing eighty-two years of age.

*'Swadanthiram—Local weekly dated 13.12.75; got few datas from interview with Shri Annusamy himself.'*

MANNAR MANNAN

## ANSARI, HAYATULLAH (1912- )

Hayatullah Ansari, the famous novelist, litterateur, journalist and political leader comes of a distinguished family of Arabia. The origin of the family can easily be traced to Ayyub Ansari, popularly known as the host of Prophet Mohammad. (Mulla Nizami, of the Dars-e-Nazami fame, was one of his ancestors and the estate of Sihali in the district of Barabanki was granted to the family by Akbar, the Mughal King.) A branch of the family shifted to Lucknow during the reign of Aurangzeb and settled in the Firangi Mahal where Hayatullah was born in 1912. His father held a petty government job.

Hayatullah got his early education in the Firangi Mahal, Madarsa and completed his education there in 1926. He took the degree of 'Qabil-e-Adab' from Lucknow University in 1927. And then he turned to the modern system of education. Having passed High School and Intermediate from Lucknow, he

went to the Aligarh Muslim University and graduated therefrom in 1934. In Aligarh, Hayatullah was one of the young group consisting Ali Sardar Jafri, Majaz Lucknawi and Jan Nisar Akhtar who were striving for literary distinction and, later on, all of them made a mark in the field of literature in their own way.

The family of Hayatullah had a nationalist outlook. During his stay at the Firangi Mahal, he happened to see and hear national leaders like Gandhi and Ali brothers. He took to Gandhian ideology and put his heart in the freedom movement. With Raja Rao, the author of *Kanthapura*, he collected news about the freedom movement for Indian and some international journals and thus helped the clandestine broadcasting which projected news about the progress of the Indian struggle for Independence.

In 1937, he started bringing out *Hindustan* weekly, an organ of the Indian National Congress. It had to be closed in 1942. Hayatullah became the first editor of *Qaumi Awaz* daily which was started in 1945 with the efforts of Jawaharlal Nehru and Rafi Ahmad Kidwai. He successfully edited it upto 1972 when he brought out *Sab Sath* weekly. He left the weekly in 1976 and became Chairman of Taraqqi Urdu Board.

He was elected M.P. (Rajya Sabha) in 1966 and sat there for six years. He was nominated to the Legislative Council of Uttar Pradesh twice and once won the seat through election. In all, he sat in the Council for fourteen years.

He has been doing yeoman's service in spreading literacy in the country. He started 'Talim Ghar' in 1936. It was registered in 1962 with Mrs. Sheila Kaul as its President. It is an all India organisation providing education to children of all the ages with an effective novel technique.

He started writing short stories when he was studying in the Aligarh Muslim University. *Buddha Soodkhor* (The Old Usurer) was written in 1930 on the theme of exploitation of the poor by the rich. *Dhai Ser Ata*, written in 1935 is another remarkable short story dealing realistically with the problems of life. *Anaukhi Musibat*, *Akhri Koshish*, *Shikasta Kangoore*, *Bhare Bazar Men* and *Khulasa* are his famous collections of short stories. His stories reveal his keen observation, rich imagination and narrative skill. There is wit and humour and the language is of everyday conversation yet full of grace.

'*Lahu Ke Phool*' (Blood Blossoms), a novel in five volumes is his *magnum opus* and can rightly be placed with 'War and Peace'. It is the social, literary, political and cultural history of the nation spanning a period from 1911 to the First Five year Plan. The

background is, indeed, the freedom movement but the national leaders do not appear on the scene. It gives us a glimpse into the communal riots, partition of the country, life of nawabs and courtesans, selfish patwaris and greedy money-lenders, dregs of humanity and the political and religious exploiters. It is the epic of a nation at a crucial time. It is a historical novel unburdened by the weight of historical facts. The author was deservedly honoured with the Sahitya Akademi Award for it in 1970. He delivered a lecture on the Quran in Morocco and was honoured with the degree of Doctor of Philosophy (*honoris causa*) by the Royal Government.

*Madar* (Orbit), a novel on the theme of mother tongue, deserves special mention as it, with a romantic setting, realistically brings out the significance of the mother tongue in human society. In his next novel *Ghrona*, he has studied the tribal life of the nomads. The novel presents an analytical study of religion and superstition, social and cultural values, sex-relationship and chastity in the life of the nomads. Besides, Hayatullah has written a number of books for children and adults which make Urdu learning a profitable pleasure.

Hayatullah Ansari married Sultana in 1946. She belongs to a nationalist family of Meerut. Her grandfather had been President of the City Congress of Meerut for twenty-seven years and she was closely associated with him. The grandfather and the granddaughter worked with Gandhiji on several occasions. The Ansaris have two sons one is settled in U.S.A. and the other is looking after the 'Talim Ghar'.

Hayatullah Ansari and Begum Sultana Hayat are dedicated to the cause of Urdu. She is President of the Anjuman Taraqqi-e-Urdu and frequently calls or attends meetings, conventions and conferences for the promotion of Urdu.

The short stories and novels of Hayatullah Ansari will always be appreciated for their wit and wisdom, realistic perception, satire and humour and constructive view of life. As a journalist, his contribution lies in the enrichment of Urdu language. Further, he made some calligraphic innovations and gave a clarity to combination of letters. Urdu journalism became an art in his hands. Besides, the simple, graceful and cheerful way of his living is an inspiration to all. The noble ideals that he has been following all his life makes him truly Gandhian.

*Interview with Hayatullah Ansari; Information obtained from Begum Sultana Hayat; Viqar Azim : Naya Afsana, Aligarh, Educational Book House, 1977.*

ZAHEER HASAN



**ANSARI, P. DOURESSAMI**

—See under Douressami, Ansari P.

**ANTHARJANAM, LALITHAMBIKA (1909- )**

A Namboodiri Brahmin woman, Lalithambika Anantharjanam was born in Kottavattathu Illam (Namboodiri house) in Kottarakara, in erstwhile Travancore State, now a part of the Pathanamthitta District in Kerala State, on 30 March, 1909 as the daughter of Damodaran Potti and Nangayya Antharjanam. Her father Damodaran Potti was a member of the Praja Sabha (Travancore Legislative Assembly) and a renowned social worker. Her mother was a poetess, though she did not write for fame or name.

Lalithambika did not go to school. She learnt at home Malayalam and Sanskrit, and later on, English and Hindi. In the year 1927 she was married to Narayanan Namboodiri of Amanakara Illam at Ramapuram. They have seven children. One of their sons, Mahanan is a well known writer in Malayalam. She is now residing in Ramapuram. Lalithambika was a rebel at heart even from her girlhood. She revolted against the pernicious customs which oppressed the suppressed women, particularly women of her own community. She was saddened by the miserable plight of Namboodiri women who were confined to their home, without having opportunities to see and understand the outside world. The writings of Lalithambika reflect her spirit of revolt against the oppression of Namboodiri women. She had bitter experience at home by herself. Though her father was liberal minded, her father's brother though educated, was a reactionary. He prohibited her from reading books and newspapers. One day while she was reading the famous Malayalam novel "*Akbar*" he snatched it away from her giving strict injunctions against reading such books.

Lalithambika is a great writer of repute in Malayalam literature. She is rightly acclaimed as a revolutionary among women writers of Kerala. She began writing even from the age of thirteen. She started with writing poems, but later on switched on the writing short stories and novels. However her stories and novels reflected the exquisite poetic spirit in her. Her irrepressible creative talents inspired her to resort to literary writing. She has written hundreds of short stories with a view to the emancipation of women in her community. In fact she was the poetess of the oppressed humanity. Both the freedom movement of Mahatma Gandhi and writings of Rabindranath Tagore profoundly influenced her life. At the age of thirteen, she wrote

an article and a poem on Gandhiji and it was published in the magazine "*Sarada*". Next she wrote in the magazine "*Mahila*" published from Chengannoor, and edited by Bhageerathi Amma. It was she who suffixed the title "Antharjanam" to "Lalithambika". Lalithambika made her debut in short story writing in "Malayala Rajyam" a picture magazine edited by Bappu Rao who encouraged and inspired her to write. She is also a writer of children's books. Her book "*Kunjomana*" won for her Kalyani Krishna Menon prize and the work "*Gosai Paranja Katha*", Kerala Sahitya Akademi Award. Recently her novel "*Agnisakshi*" won for her the award from All India Sahitya Akademi, "Otakuzhal Award" and 'Vayalar Rama Varma Award.'

She is a prolific writer of quality in a variety of branches of literature. She is the author of nine anthologies of short stories, six anthologies of poems and two works in children's literature. She has published three collections of her articles and three dramas. Some of her main works are *Moodupadathil*, *Kilivathileloote*, *Agni Pushpangal*, *Selected Short Stories*, *Aivarathiri* (poems) and *Agnisakshi* (novel). Her short stories were significant not so much for their plots as for touching the recesses of human heart without degenerating into sentimentalism.

Lalithambika was also engaged in social service activities. She was a member of the All India Women's Association, member of Social Welfare Board, and Sahitya Akademi. She was also for some time a member of the Board of Directors of the Sahitya Prabarthaka Co-operative Society and member of the Text Book Committee.

She is now about seventy-six years old. But her creative talents have not dimmed in any way. *Sahityakara Directory*, Kerala Sahitya Akademy, Trichur; *Malayala Grandha Soochi*, Kerala Sahitya Akademy, Trichur; *Innathe Sahityakaranmar*, by C. K. Sreedharan (National Book Stall, Kottayam); *Jeevikkunna Sahityakaranmmar*, By A.N.E. Suvarnavalli Sahrudya Books, Neeleswaram, Cannanore; *Nandi Ellavarkam*, Article by Lalithambika Antharjanam in *Mathrubhoomi Weekly* dated March 25, 31, 1984.

P. S. VELAYUDHAN

**APPA, PANT**

—See under Pant, Appa

**APPA RAO M. R.**

—See under Rao, Appa M. R.

APPA RAO, P. S. R. (1925- )

Ponangi Sri Rama Appa Rao (born 1925) hails from Bandapura, a small village in the West Godavari District. He took his first class M.A. degree in Telugu language and literature (1946) from the Andhra University and the Ph.D. degree from the Osmania University (1961) for his thesis, *Origin And Development of Telugu Drama*. For some time he taught in the Madras Presidency College and received the State Award for distinguished College and University Teacher (1980). Joining the Andhra Pradesh Educational Service as Social Officer for Nationalisation of Text-books (1959-66), he became the Founder-Director of Telugu Akademi (1968-74) and helped the development of modern Telugu prose style. His capacity for coordination and command over organisational details were the secret of the success of the First World Telugu Conference (1975) at Hyderabad, soon after which he became the Founder-Director of the International Telugu Institute (1975-79). In the midst of such preoccupations in highly responsible administrative posts, Appa Rao made rich contributions to different branches of Telugu literature—drama (*Taj Mahal*), novel (*Visvabharati*), poetic-prose (*Venuvu*), biography (*Dharmavaram Ramakrishnamacharya*—a renowned Telugu playwright), and literary criticism (*Dhurjati Kavitaibhavam*). The *Natya Sastra* is considered the *magnum opus* of Appa Rao for which he received (1961) the National Award. Besides, he prepared many *Cultural Pamphlets* for Andhra Pradesh Educational Secretariat and edited for A. P. Sahitya Akademi several Telugu classics, with a scholarly Preface. *The Select Prayers* which he edited with annotations in both Telugu and English has been published by the Andhra Association of South Africa. In some important capacity, Appa Rao is associated with several literary and cultural organisations including A. P. Sahitya Akademi, A. P. Sangita-Nataka Akademi and A. P. Lalitakala Akademi. He was the member-secretary of the sub-committee of the Hindi Grantha Akademies, constituted by the Government of India. As a member of the Indian Delegation, Appa Rao visited London, Vienna and Prague studying the condition of the theatres there. Appa Rao has retired from A. P. Government service as Director of Cultural Affairs (1981-83) and resides at Flat no. 6, Block no. 1 (phone-63245), Satyanagar, Hyderabad, 500004.

*Introductions to Rao's books viz—Tajmahal, Visvabharati, Venuvu, Dharmavaram Ramakrishnamacharya, Dhurjati Kavitaibhavam & Natya Sastra*

*edited work's on Citations of National Award; Who's Who of Indian writers : 1983, P. 24.*

B. S. L. HANUMANTHA RAO

APPAN, M. P. (1913- )

Born in 1913 at Trivandrum, Kerala State, Appan hails from an ancient family of scholars and Ayurvedic physicians. After taking M.A. and L.T. Degrees he served in several institutions. It was in 1941 that he joined the Education Department as a teacher. There he rose to the rank of District Education Officer and retired in 1968.

Even during boyhood Appan impressed his preceptors by his poetic talent. He is a versatile writer of poems. He has to his credit about forty published works, the majority of them being collection of lyric poems. The main collections are *Velli Nakshatram*, *'Jeertholsavam' Bulikaramam*, and *Udyana Soonam*. He was given the Kerala Sahitya Akademi Award in 1973. Exalted personalities like Sankaracharya of Kanchi and reputed organisations like S.N.D.P. Dharma Sangh, Tagore Cultural Society and S.N. Academy have honoured him in several ways in recognition of his outstanding literary achievements.

The sixtieth birthday (Shashtiabda Poorthy) of this poet was celebrated all over Kerala. On that occasion the Writers' Co-operative Society of Kerala brought out a memorable volume "*Prasadam*", containing the selected sonnets of this poet. The Seventieth birthday of Appan was also celebrated in a befitting manner in Kerala.

Appan's poems have been translated into other languages. *The Golden Goblet* by M. Prabha contains the English renderings of some of his lyrics. *The Karnataka Chandrika* by Professor A. V. Sankaran is the Sanskrit translation of Appan's selected poems. His poems have also been translated into Hindi under the title *Appan's Selected Lyrics*.

As a writer of sonnets and odes Appan has hardly any peer in Malayalam. His loveliest lyrics stand in comparison with the best of any Indian language. Dr. Kelkar once stated that every time he read Appan's lyric he got a divine experience and newer ecstasy.

Generally Appan's poems are short and sweet. His style is one of limpid clarity and simplicity. The universe of this poet is full of sunshine, free air and pervasive happiness. The essential message of Appan's poetry is that of eternal hope and optimism.



Appan is blessed with a happy and contented domestic life. His wife Sumathi is from a noble family of Nedunganda, near Varkala. They have one son and a daughter. Son, Aiyappan, is an Engineer and Kala, the daughter is married to Sateesh, another Engineer.

*Mahakavi M.P. Appan—By M. Sathyaprakasam, Bhaskara Press, Tribandrum; Kanakachandrika—By Prof. A.V. Sankaran, Rashtravani Mudranalaya, Tribandrum; Ennathu Sahithya Karanavar—By C.P. Sreedharan, National Book Stall, Kottayam; Sahithyakara Directory—By Kerala Sahithya Akademi, Trichur.*

TATAPURAM SUKUMARAN

#### ARIF MIRZA G. H. BEG.

—See under Beg, Mirza G. H. (Arif)

#### ARUNACHALAM, M. V. (1927- )

M. V. Arunachalam, a leading industrialist of Madras, was born on 19 July, 1927. He hails from Pallatur, a town in Ramanathapuram, a southern district of Tamilnadu, which has been traditionally associated with the Nattukottai Chettiers. This community, enterprising, far-sighted and of great commercial acumen, carried Indian trade and commerce to countries beyond the seas like Sri Lanka, Burma, Malaysia and even farther. Many of its members are leading industrialists. Mr. Arunachalam, who is Managing Director of Tube Investments of India Ltd., and of Carborundum Universal Ltd., both of Madras, is one of them.

Mr. Arunachalam graduated in geology from Madras University. He established himself shortly after in industry and trade. He is now associated with the important Tube investments industries. As Chairman of T.I. Diamond Chains Ltd., and of T.I. Miller Ltd., in addition to his position as Managing Director of Tube Investments of India Ltd., he is one of the leading industrialists and entrepreneurs in the south.

To the commercial acumen derived from his heredity Mr. Arunachalam adds modern attitudes and approaches to the problems of Indian industry and trade. When he was thirty-eight years old, he attended the 'Advanced Management Programme' at Harvard Business School. He realises that industry in India can make headway only when it uses modern techniques of management and production. The success of his enterprises shows how well he has applied modern notions to Indian conditions.

Mr. Arunachalam's business interests are wide. Among the many companies he has been a Director are the Hindustan Motors Ltd., of Calcutta and the Industrial Credit and Investments Corporation of India Ltd.

He was Chairman of the Neyveli Lignite Corporation and of Madras Fertilisers Ltd. He was also a Trustee of the Unit Trust of India.

Mr. Arunachalam is a prominent leader of Indian industry. In 1976-77 he was President of the Federation of Indian Chambers of Commerce and Industry, perhaps the leading position in that field. He has also been President of the Indian National Committee of the International Chamber of Commerce and of the Southern India Chamber of Commerce and Industry.

He has visited several countries, leading delegations of Indian commerce and industry. He led the Indian delegation to the joint Indo-U.S. Business Council Committee meeting in February 1977, in the United States.

The Central and the State Governments have often drawn upon his vast experience. He was a member of the Company Law Advisory Committee and of the Indirect Taxation Inquiry Committee, both set up by the Centre, and of the Committee set up by the Tamilnadu Government to study the working of the State public-sector Industrial Corporations.

Mr. Arunachalam takes considerable interest in social work. In 1970-71 he was Governor of Rotary International District 320. He is Managing Trustee of the Vellayan Chettiar Trust and a Trustee of the A.M.M. Charities Trust and of the M.V.A. Trust.

*All the information gathered from personal talks with relatives or friends of the industrialist.*

N. S. RAMASWAMI

#### ARUNDALE, RUKMINI (1904- )

Rukmini Arundale was born in Madras on 29 February, 1904. Nilakanta Sastri, hailing from Tiruvisanallur, Tanjore District, was her father. He was an engineer and a member of the 'Stalwart' movement which opposed child marriage; and contrary to orthodox tradition he would even inter-dine. After retirement he settled down in Adyar and became one of the early members of the Theosophical Society there. Rukmini starting with this streak of heterodoxy as her inheritance, was destined to take it to further lengths in her days. The slim and attractive girl received little institutional

education, but private teaching more than made up for it, and while very young she evinced great interest in the fine arts. When Rukmini was sixteen, she married Dr. G. S. Arundale, a leading theosophist and the marriage was blessed by Dr. Annie Besant; but since such marriages were not easily approved by the conservative Hindu society in those days, the young couple had to face considerable social opposition. The storm, however, died down in course of time. Rukmini thereafter became an integral and leading part of their Theosophical movement.

Rukmini has the distinction of wide travel over the world on a number of occasions, accompanied by her husband and on many others alone, her travels beginning as early as 1924. On many such occasions she had met Anna Pavlova, the reputed ballerina. The latter made Rukmini realise the grandeur of the ballet dance form; and Rukmini was anxious to become an accomplished dancer herself. Back in India, once happening to witness a dance performance by two competent artists, she realised that *Bharata Natya*, the classical Tamilian dance form was a superb aesthetic expression. This art, however, had then fallen into disrepute, since it was in those days practised exclusively by the courtesans. Rukmini became the disciple of Pandanallur Minakshi Sundaram Pillai, a veteran dance-master, and mastered the art. In 1933 Rukmini gave her first dance recital at Adyar on the occasion of the Diamond Jubilee of the Theosophical Society, and was at once acclaimed as one of the best exponents of the art. Rukmini had made this art respectable by practising it herself, and she wished to make it available to a large body of aspiring novices, and so founded in 1936 the Kalakshetra, as an 'International Academy of Arts'. This institution, during nearly half a century of its useful existence has become a byword for excellence in the arts of dance and drama. Such eminent artists like Tiger Varadachariar and Veena Samhasiva Iyer were associated with the Kalakshetra.

Rukmini's is a multi-faceted personality, and her interests and concerns were as many as they were benign and cultured. The vast library, consisting of a number of printed and manuscript books, belonging to U. V. Swaminatha Iyer, the great editor of Tamil classics, was handed over to the Kalakshetra in 1943 for suitable maintenance. The Kalakshetra took over the library which has now become an institution in its own right and it owes its present set up entirely to the efforts of Mrs. Rukmini Arundale.

Rukmini was also interested in providing the proper kind of education for children in the most

desirable manner. In 1934 she became a member of the Theosophical Educational Trust of which Dr. Arundale was the President, and in the same year she helped her husband and Sri Ram, her brother, to found the Besant Memorial High School. In 1938, she met Mme Montessorie in Holland and invited her to come to India to train teachers; in 1939 she founded the Montessorie Children School. In 1945, Dr. Arundale passed away and the next year Rukmini became the President of the Theosophical Educational Trust.

Rukmini was greatly effected by the pervasive cruelty to which animals were subjected in most parts of the country. In 1954 she introduced in Parliament a Bill for the Preventions of Cruelty to Animals and she had been nominated to the Parliament in 1952. In 1958, she received the Queen Victoria Silver medal of the Royal Society, for her efforts to prevent cruelty to animals. Her efforts bore fruit in 1960 and the 'Preventions of Cruelty to Animals' Act was passed. In 1962 the Animal Welfare Board was established by the Government and she became the Chairman of that Board; in 1968 the Animal Welfare Board entitled her 'Prani Mitra'.

Rukmini is also interested in vegetarianism. In 1957 the First World Vegetarian Congress was organised in India under her presidentship. It was then that the Indian Vegetarian Congress was founded.

The great humanist that Rukmini is, she was never seriously attracted to lucrative politics. She was nominated to the Upper House of the Parliament on two occasions, once in 1952 and then again in 1956; and she put her membership to the best use. But when she was invited in 1977 to become the President of India, she declined it, and this in a sense reveals her attitude to public life. Service without the accompanying pomp seems to be her enviable motto. By her numerous services to her fellow-citizens in India, she has become one of the greatest Indian women of the present century.

*Peter Hoffman—Pioneer of the Human spirit.*

N. SUBRAHMANYAN

## ARYA, KUMBHA RAM (1916- )

The flaming red kisan leader of the good old days of 1940s was born on 10 May, 1916 in the village of Khaira Khurd, in Sadulgarh, Punjab. He is the son of Shri Bhaira Lal and married Smt. Bhoo Devi. He was in the Bikaner State police Service as the Moharar before he plunged into the politics of the day and emerged as a forefront leader of the State Praja

Mandal. He was recognized as the most popular leader of the national movement in 1946 as he had visited all the towns and villages of the State by then and had firmly established mass contact. The main cause of his popularity was his command over chaste Rajasthani, well understood and praised by the masses. Chaudhary Kumbha Ram spoke quite fluently in Rajasthani where he went and the public thronged in thousands to his meetings, where he got standing ovation from the audience stricken with stark poverty. He was thus truly the man of the teeming masses of rural bearings. He poured out violently the pentup feelings of the underthumb public against the atrocities of the government. He did not shirk from hurling abuses even to the amusement of his hearers who flocked to his public meetings eagerly to know the loopholes of the administration to which he once belonged. He criticised the authorities bitterly in the language of the people. Thus whenever it was announced that Chaudhary Kumbha Ram was to address a meeting, people in thousands gathered on the spot well before the fixed time. Eagerly they turned up to hear their beloved leader whom they always greeted with a huge applause. He was always clad in neat and clean khadi. The people in Bikaner State took him as the very embodiment of simple living and high thinking in those memorable days. The public, as a matter of fact, yearned for his speech at the public park in Sri Ganga Nagar. The Chaudhary came up to the expectations of the public and became a hot favourite. He was at their disposal with his witty remarks.

The martyrdom of Shri Birbal in the police firing at Rao Singh Nagar added fuel to the smouldering fire of the Praja Mandal. Shri Madan Lal Kashyap, a high ranking police officer, was badly manhandled at Sri Ganga Nagar Railway station by an angry mob led by Professor Kedar Nath, another popular leader of those days, as the special Railway Train carrying the Special Investigating officer arrived at Sri Ganga Nagar, the granary of the state. This protest was the first of its kind as the revolver of the police officer was snatched away in the scuffle that ensued. Chaudhary Kumbha Ram rightly criticised the administration vehemently for the atrocities perpetrated on the peaceful and unarmed crowd by the police who did not like them to raise a voice of dissent and dissatisfaction. This fateful event was a turning point in the history of the national and popular movement of Bikaner State, spearheaded by Chaudhary Kumbha Ram and his band of faithful workers of the Praja Mandal which was rejuvenated indeed due to the folly of the authorities concerned.

Once the topmost leaders of the Praja Mandal like Chaudhary Hanuman Singh of Dudna Keera fame, Chaudhary Harish Chandra Vaid, Magha Ram, Professor Kedar and Chaudhary Kumbha Ram jointly addressed the jam-packed public meeting on the eve of the release of Chaudhary Hanuman Singh, who was brutally beaten by the police in the prison for his Kisan agitation against the landlords who exploited the tillers of the soil and offered only subsistence wages. Chaudhary Kumbha Ram was lustily cheered on this occasion for his usual sarcastic remarks against the government accompanied by his bitter criticism. There was great excitement in the public and the meeting which had started in the evening continued up to late hours of the night as it was indeed the first gathering of its kind.

When Maharaja Sadul Singhji installed the first popular ministry in Bikaner State in 1948, Chaudhary Kumbha Ram was taken along with S. Master Singh, Chaudhary Hardath Singh and Acharya Gauri Shankar as the nominees of the Bikaner State Praja Mandal. The Chaudhary was warmly welcomed whenever he went as the minister because he announced himself as the public servant. He found time even to respond to the letters of congratulations by his admirers and friends. He felt grateful for their sincere good wishes and solid support. He had his colleague of the Praja Mandal, Shri Kashi Ram Gopal, as the Enforcement Officer with Food and Supply Department of Bikaner state where he rapidly attended the R.A.S. status. Thus the Chaudhary was really grateful to his co-workers of the party. His constant touch with the public and prompt response were the main causes of his popularity among the masses, rural and urban at that period and his so well-deserved rise in the eyes of the ruler and his subjects as well.

Chaudhary Kumbha Ram was the member of the cabinet of Rajasthan Ministry in 1951, 1953, 1954 and 1964. He was elected a Member of the Rajya Sabha in 1962-64, 1968 and 1974. When the Swatantra Party was launched by Rajaji with Maharani Gayatri Devi as the assistant, the Chaudhary remarked that the royal family of Jaipur had always joined in politics by the lead of their women folk. Once he was found entangled in a Gur scandal. He was frank enough to accept that the son of Jat is fond of Gur; what harm has he done to follow his tradition? When Chaudhary Kumbha Ram could not see eye to eye with the Congress, he formed the Janata Party in Rajasthan in 1966 and the Bharatiya Kranti Dal in 1967. He founded the Rajasthan Kisan Union in 1974 and the Bharatiya Kisan Union in 1978. He was elected to Lok Sabha in

1980. He owns a farm at Durgapur near Jaipur. He has changed a lot from a nationalist popular leader to the narrowly limited Kisan leader and is now regarded as a spent up force in his advanced age.

*Based on Rajasthan Who's Who by Sukhvir Singh and personal contacts and enquiries by the contributor.*

B. D. SHARMA

ASARANI, G. K. (1941- )

Goverdhan Kumar Asarani is one of the shining stars of Indian Film Industry who had to struggle hard to reach its highest peak as one of the best comedians known to the industry. Hailing from a middle class Sindhi business community which migrated from Karachi to Jaipur, Rajasthan in 1935 Goverdhan Kumar was born on 1 January, 1941 at Jaipur. He is the third son of Thakurdas Jethanand Asarani and Smt. Jamna Devi Asarani. Four younger sisters and one younger brother comprise their family which was going on smoothly as father owning a cloth store in Jaipur was well established by all means. Unfortunately the business was brought to a standstill soon after 1947 and the family was in dire distress.

Goverdhan Kumar had to face the cruel realities of life at a tender age but managed to earn a little amount by part-time working in a sports shop, general merchant shop etc. He joined Municipal School and later when his father and elder brother opened their new cloth shop Asarani joined St. Xavier School, Jaipur. Inspired by Principal Father Mann, Pandit Hukum Narain, Father Batsan, Pandit Mishra and Miss Francis, Asarani here learned the importance of hard struggle for a better life. On a successful completion of school career he joined Rajasthan College, Jaipur (1959) where only brilliant students were admitted in the beginning. Here Asarani was influenced by Principal Arthur Hughes, Professor J. C. Joshi of Hindi and Professor A. K. Ojha of Political Science Department. Goverdhan Kumar passed his B.A. with high second class with 59% marks. Even while a student in the third standard of the school he saw a school play and then decided to act on the stage at the first opportunity. In 1952-53 Asarani worked as a child artist in children's programme of All India Radio, Jaipur and later on became a regular announcer. In 1963 he joined the Film Institute of India, Poona in its acting course which he passed, obtaining the 1st position in 1965. Subsequently he joined as Lecturer in Acting Course of the Institute where he worked upto 1970. In 1971

he appeared in Hindi film 'Guddi' for the first time. The success of this film brought him many roles on Hindi screen as comedian and character actor. He has been awarded coveted 'Filmfare Award' as the best comedian in 1973 in the film 'Aaj Kee Taaza Khabar'. In 1976 he was awarded the best Comedian Award for his role in 'Balika Badhu', in 1973 he bagged best Comedian of the year's Award in film 'Aanhoni' awarded by Shama Shushma Award, Delhi. The honour was repeated in 1975, '76 and '77 by Lions Club, Bombay. He also bagged the Best Actor Award in Gujarati in 1977. He has worked in four Gujarati films as leading man's role in 'Maa Baap', 'Mota Ghar Nee Vahu', 'Sansar Chakra' and 'Maa Te Maa'. In 1977 he directed his first film which was also written by him and he played the leading role in 'Chala Murari Hero Bunne'. People around him had their own apprehensions at this venture, but the success of this film made them change their attitude towards him and it gave him a confidence, courage and determination to go ahead. In 1978 'Salam Mem Saab' was written and directed by him while in 1979 his third film 'Ham Nahai Sudharange' written, directed and produced by him firmly established him in the film industry. Presently, he is a comedian, versatile actor and is at the peak of his popularity. Asarani is married to Manju Bansal of Delhi who as a student joined Acting course in the Film Institute of India, Poona where she has also worked as a Lecturer for some time.

Asarani's ideas and ideals have been, as he states, largely influenced by the life and teachings and work of leaders like Napoleon, Swami Vivekananda, Mahatma Gandhi, Charlie Chaplin, Guru Dutt and Satyajit Ray. He looks upon film industry as the one place where one can give best expression to his or her creative faculties.

*X-Ray, Magazine of St. Xavier School, Jaipur (1954-57); Rajasthan College Magazine, Jaipur (1960-63); All India Radio, Jaipur (Contracts with Asarani) (1955-1963); 'Nitya Sangh' (Patiala), Jaipur (1961-63); Film Institute of India, Poona (Certificates to Asarani) (1963-1965); Film Institute of India, Poona-Lecturership records (1965-1970); "Actors Talk about Acting" (book)-by Mohan Bawa, 1976; Film Fare; Madhuri; Shama-Sushma; Screen; Star & Style; Dharmayug; Star Dust; Movie; Saptahik Hindustan; Chitralok; "Gee" (Gujarati weekly)-(All publications about films etc.); Personal information of the contributor gathered through interviews.*

**ASAWA, GOKUL LAL (1901-1982)**

Gokul Lal Asawa was born on 2 October, 1901 at Deoli Cantt. (Tonk District). He belongs to a middle class Maheshwari family. His father Shri Hazari Lal, was a man of ordinary means.

Shri Asawa got his earlier education from Shahpura, a town near Deoli. He passed his High School examination from DAV High School, Ajmer. He joined Government College, Ajmer, for Intermediate examination. He got Birla Scholarship and joined Benaras Hindu University from where he got his B.A. and M.A. (Philosophy) degrees in 1926 and 1928 respectively. On completion of his education, he joined DAV High School, Ajmer as a teacher during the session 1928-29. Later he joined as Assistant Professor in Philosophy in Herbert College, Kota. But during his one year stay at Kota, he was involved with national activities and incurred the displeasure of the Principal, with the result that he was not confirmed in his appointment and his services were dispensed with due to so-called "undesirable activities".

He plunged himself into national activities. At that time Gandhiji started his famous Dandi March (12 March, 1930). Gandhiji and his followers made salt in violation of the Salt laws. Shri Asawa joined this movement at Ajmer and he became a staunch Satyagrahi from that time onwards. He was arrested four times during the year 1930-32. He suffered imprisonment upto 1940. During the Quit India Movement of 1942, he was again arrested. He had the unique privilege of being the member of AICC during 1931-35, 1937 and 1939. For sixteen years continuously, he was the member of the Ajmer-Merwara Provincial Congress Committee.

He was instrumental in establishing the first responsible Government in the Princely State of Shahpura in 1947, perhaps the first among the 541 princely states in India. He was its Chief Minister. After working for about 6 months as Chief Minister of Shahpura State, he became Deputy Chief Minister in the United Rajasthan which was inaugurated by Pandit Jawaharlal Nehru at Udaipur in May 1948. In November 1948 he was nominated as Member of the Constituent Assembly where he contributed his lot in framing the constitution of Free India.

From 1952, he went into self-imposed political isolation. The reasons, perhaps, were : he was a strict disciplinarian, self-less worker and sharp-tongued. He could not adjust himself in the party politics of the State.

One of the Rajasthan Gandhians, Shri Hari Bhau

Upadhyay showered all praises on him. In his works, Shri Asawa is described as hard, honest and most loyal to the country and the Congress organization, rarely found in the field of politics. He can be assigned any work. The first Chief Minister of Greater Rajasthan—Shri Vyas Jai Narain, called him Guru and he was called as Guru among the people. He was well-versed in Philosophy, Tantra, Vedanta. He believed in simple living. He could adorn the chair in any University in Philosophy.

He died in 1982.

*Rajasthan men Swantantra Sangram Ke Senani—by Sumanesh Joshi Ed. pp. 335-340; Personal Interview with the relatives of Shri Asawa at Ajmer.*

AMINUDDIN

**ASHK, UPENDRA NATH (1910- )**

Upendra Nath Ashk was born in 1910 in a Brahmin family. His original name was Indranarayan but his father Pt. Madhoram, a station-master in the Indian Railways, later christened him as Upendra. Later as a writer he also used pseudonym 'Shanawar'. On the death of the poet Kashmiri Lal Ashk, whom Upendranath admired a lot, he adopted the suffix "Ashk".

Ashk received his early education at home under the strict guidance of his father and later joined Saindass Anglo-Sanskrit High School at Jullundur from where he passed his Matriculation Examination in 1927. In 1931 he graduated from the D.A.V. College, Jullundhur and five years later he graduated in Law from Lahore.

Ashk married Sheila Devi in 1932 who died of T.B. in 1936. He married for the second time in 1941 but the couple got separated after a partnership of about six months. He has a daughter out of this wedlock. He married Kaushalya Devi in 1941 and has two sons. Kaushalya Devi is a writer in her own right. The family is now settled at Allahabad.

Ashk spent quite some years of his early professional life in journalism. He joined the editorial board of a Lahore Urdu daily *Bhisham*, after having worked as a teacher for about six months. He shifted to *Bandematram*, another Urdu daily from Lahore which was being run by Lala Lajpat Rai. He also worked in *Veer Bharat* on a part-time basis and as a co-editor of *Bhuchaal*. In 1939 he went to Preetnagar (Amritsar) and for a couple of years was editing the Hindi-Urdu publications of *Preet Lari*. In 1941 he joined the All India Radio, Lahore as a playwright and worked there for three years. In 1944 he joined as editor of the Hindi journal *Sainik*

*Samachar*, Delhi. In the following year he left for Bombay on the invitation of Filmistan, one of the most leading Bombay film producers of those years. He wrote dialogues for a few Hindi movies like *Mazdoor* and *Safar* and also acted in a couple of them. In 1947 he fell victim to T.B. and had to quit Bombay as well as the film world. In 1948 he migrated to Allahabad and established Neelabh Prakashan in 1949.

Although Ashk is now recognised as a Hindi litterateur but his early writings were in Punjabi and Urdu. He started writing *Baints*—a popular metre of Punjabi folk-lore, at a very early age. Very soon he shifted to Urdu and almost all his writings during 1926-1934 were in Urdu. In 1931 he started having correspondence with Munshi Prem Chand, the noted Hindi short story-writer. It was under his inspiration and that of Pt. Makhan Lal Chaturvedi that he shifted to Hindi which he adopted as the medium of his creative expression. Besides these languages, Ashk is well read in English literature and has a working knowledge of a few other Indian languages, Gujrati, Bengali and Marathi.

Ashk is a prolific writer and has to his credit in Hindi alone about seventy publications. Of these there are ten novels including his monumental work *Girti Diwaren* (The Crumbling of Walls). He has written thirteen full length plays ('*Anjo Did*' and '*Chhota Betare*' among the more well known); about fifty one-act plays and his twelve collections of poems and four works of literary criticism and two books of essays to his credit. Many of his works have been translated both into Indian and foreign languages, particularly in Russian. His *Girti Diwaren* and *Alag Alag Raste* have also been telecast by the Moscow Television.

Ashk's literary attainments are spread over practically all the genres of literary form but it is in the plays and novels that he has established an identity of his own. Known as a realistic writer he always chooses his themes and characters from life as it is, even though one finds glimpses of idealism here and there. Either under the influence of Marx or because of his own predilections he identifies his writings with the experiences, problems and consciousness of the lower middle classes. In fact, the dexterity with which he describes the sensibilities of this section of the society is perhaps unmatched in the contemporary Hindi literature. His approach to entire literature is said to be professional, which is not the same as being commercial.

Recognition to Ashk has come in abundance. Almost a dozen of his books/writings have received literary awards. In 1959 the Government of Punjab

honoured him as an eminent man of letters in Hindi literature. In 1965 Sangeet Natak Akademy conferred upon him the honour of the best playwright in Hindi and in 1972 he received the coveted 'Nehru Award' from the Soviet Land. Kala Darpan, Chandigarh arranged an Abhinandan Samaroh in his honour on his 70th birthday in 1980. He is at present busy writing out last sequel to his *Girti Diwaren*.

*Sahityakaur Ashk* by Kapildev Ray (Allahabad Press, '77) *Ashk : Ek Rangeen Vyaktitaya*, (ed.) Kaushala Ashk, Neelabh Prakashan; *Down Memory Lane: With Ashk* by S. S. Chawla in *The Tribune*, Dec. 22, 1980.

MANORAMA KOHLI

#### ASHIT BARAN

-See under Mukherjee, Ashit Baran

#### ASHOK KUMAR (1911- )

Ashok Kumar -A distinguished veteran of the Indian movies, who has dominated the Hindi films over forty-five years, hails from an upper middle class Bengali brahmin family, settled at Khandwa in Madhya Pradesh. He was born at Bhagalpur in Bihar at the residence of his opulent maternal grandfather on 13 October, 1911. His grandfather and father Kunja Lal were practising lawyers. His mother had received western education and his father's sister was deeply religious minded. They created literary taste in him by relating to him stories from the English and Indian classical writings. He accompanied them to several places of pilgrimage. This inspired him to study Sanskrit and Indian culture. The impact of his maternal uncle developed in him interest in music.

Ashok Kumar had his education at Khandwa. He took B.Sc. degree with a view to taking up a job in Germany where his uncle was employed, but this could not materialize due to his uncle's death. He, therefore, joined Law in Calcutta to become a lawyer but could not complete it, as the film director Himanshu Rai took him to Bombay in 1934 and appointed him as an assistant cameraman and laboratory-in-charge. In Calcutta he had come in contact with Sarat Chandra Chattopadhyaya and seen the glamour of the New Theatres. In Bombay he became westernized. He was married to Shobha Devi and had a happy married life.

While seeking a professional career, acting in films had never entered the imagination of Ashok Kumar because he had no interest in it and the profession was not considered respectable. However, it was



thrust upon him in 1935 by his patron Himanshu Rai who first trained him in script writing and subsequently, discerning in him hidden potentialities of a first-rate actor, selected him for the role of hero in film 'Jiwan Naiya' with Devika Rani as heroine. Quite surprisingly this thrilling experience of the screen world proved ever-lasting in his mind. Since then Ashok Kumar acted in numerous films such as 'Achhut Kanya', 'Kangan', 'Bandhan', 'Jhoola', 'Naya Sansar', 'Kismet', 'Sangam', 'Afsana', 'Bandish', 'Ek Hiraista', 'Bhai Bhai', 'Chalti Ka Naam Gadi', 'Yeh Rastey Hain Pyar Ke', 'Gumrah', 'Karigar', 'Aaj Aur Kal', 'Victoria No. 203' and emerged as an eminent actor. But his initial psychological nervousness while facing the camera continued throughout. While the acting brought to Ashok Kumar name, fame and wealth, he made the profession respectable, dignified and attractive. Since then the educated boys and girls of good families gradually shed their hesitation in selecting career in films. Because of Ashok Kumar's excellent performances the Bombay Talkies gained prominence and its films became very popular.

In 1947-48 Ashok Kumar engaged himself entirely in film production. His films—'Majboor', 'Mahal', 'Ma', 'Parineeta', 'Samaj', 'Kalpana', 'Ragini' and 'Teri Surat Meri Aankhen'—were very much liked by the educated middle and upper class gentry. They had story value, natural acting and realistic depiction of society and its problems. But for want of sex, violence and awe-inspiring theatrical elements they lacked mass appeal and could not become financially beneficial. Therefore, Ashok Kumar resumed acting in which he had already made a mark. He acted as hero in 'Sangram', 'Didar', 'Samadhi' and many other films and achieved fresh laurels. But in later years he preferred to take up short character roles which are less strenuous, have greater scope for artistic acting and can provide relaxation to him.

In all, Ashok Kumar has acted in more than 300 films and still has several on hand. Having spent lifetime in films he is the most eminent film personality in the country. Because of this he is highly respected in Bombay film circles and addressed as 'Dada Moni'. For his immense contribution to the art of acting he received 'Sangeet Natak Akademi Award' in 1950, 'Bharat Award' in 1968 and subsequently the 'Filmfare Award.' At the 29th National Film Festival he was made Chairman of the Jury.

As a man Ashok Kumar has sympathy for the afflicted. He believes in stars and regards astrology as a perfect science. He often considers the date of his birth inauspicious. From the events of his life he has concluded that right from his birth the very first of

everything has proved ominous. Dog and pigeon keeping, painting, chess playing and astrology have been his hobbies. To these he has added homeopathy and poultry farming. He is very fond of relating anecdotes in friendly circles. He has one son and three daughters.

*India's Who's Who, INFA Publication 1978-79; Dharm Yug, 20th and 27th December 1981; articles in English journals and newspapers.*

H. L. GUPTA

#### ASHRAF ALI (MUHAMMAD)

—See under Thanawi,  
Muhammad Ashraf Ali Maulana

#### ASHRAF, K. M. (Dr.) (1903-1962)

Dr. Kunwar Mohammad Ashraf, scholar and patriot was born on 25 November, 1903 in the village of Daryapur in Hathras tehsil, Aligarh district in Uttar Pradesh. His ancestors were Hindu Rajputs who got converted to Islam. They originally belonged to the village of Tasi in formerly princely state of Alwar. His grandfather, Tahkur Kunwar Muin, who had adopted the profession of a *hakim*, moved out of Tasi because of economic hardships and ultimately settled down at Daryapur. Ashraf's father on birth was named Murli Singh, who became the station master at Shahdara in Delhi. His mother passed away when he was just four years old.

Ashraf had his education at the upper primary school in Daryapur. His father engaged a *maulvi* for teaching him the Quran and Islamic theology. In the school his teacher Pandit Ram Lal influenced him most. After a year and a half he was sent to another school in Aligarh and later on to the Sanatan Dharam Sabha High School, where he read upto class III. As his father was transferred to Moradabad, Ashraf joined Hewett Muslim school, where he studied Hindi and Sanskrit upto class VI and thereafter Urdu and Persian. He passed Matriculation in 1918. His early education and contact with liberal Hindu teachers seems to have imbibed a secular outlook in him. At school he gained reputation as a budding orator. *Maulvi Rahmat Ullah*, his Arabic teacher, was a nationalist and an anti-imperialist. Ashraf instinctively imbibed the values of patriotism and nationalism specially when he came in contact with *Maulana Hasrat Mohani* in 1922. On completion of school examination Ashraf joined M.A.O. College, Aligarh. He protested against his European teacher, who was teaching lesson of the superiority of white races; he was fined and expelled from the class.

After passing his F.A., he joined B.A. in the same college.

In 1919, the political atmosphere in India was surcharged. A new and revolutionary period had begun with the anti-Rowlatt-Act agitation and the Jallianwalla Bagh massacre. Mahatma Gandhi emerged as a mass leader and gave a call for *Satyagraha* and subsequently for the Non-cooperation movement. Since the college belonged to the nation they captured its building. Soon after the Jamia Millia Islamia was founded in the college mosque by Maulana Mohmood-ul-Hasan. Jamia was dissident anti-British group, which was thrown out of the M.A.O. College and its teachers started teaching work in tents across the road. Jamia-millia became the centre of the Satyagrahis. Ashraf joined this nationalist group and started wearing Khadi. As the non-cooperation movement subsided M.A.O. College was renamed as Aligarh Muslim University. Ashraf joined AMU, in 1923, for his B.A. (Hons.), even though he had already passed B.A. from Jamia Millia. He studied under Dr. Mohammad Habib, whom he always called his *guru*. He passed B.A. (Hons.) in 1925, M.A. (History) in 1926 and L.L.B. in 1927. He broke all previous records in these examinations.

During the student days he became very popular and was elected Vice-President of students' union. At Alwar he saw for himself the hardship of the *begari* labourers and the humiliating treatment they were given by the Maharaja and his courtiers. This increased his hatred for the present social system. He had already started imbibing socialist ideas at Aligarh, particularly because of his association with Professor Mohammed Habib. After passing L.L.B., Ashraf established a legal practice at Muzaffarnagar for a short period. His patron, Maharaja of Alwar, now sent him to London for higher studies. In London he joined two courses, Lincoln's Inn for Bar-at-law and later the School of Oriental Studies for Ph.D. in Medieval Indian History. He worked on the thesis concerning life and conditions of the people of Hindustan from 1200 to 1550. In 1928, Ashraf actively worked against the Simon Commission. He supported the nationalists and opposed the communalists among the Muslims. However, he did not take active part in politics at this stage.

In 1929, Ashraf got small scholarship to complete his Ph.D. in London, and got the degree in 1932. He lived a life of poverty and hardship with an allowance of Rs. 100 but was mentally satisfied. He was a student in England during one of the worst periods of mass poverty, unemployment and deepening crisis. He found inspiration in the Russian revolution

and concrete example in the social reconstruction of the Soviet Union. This visit made him a communist.

In 1934, he returned to India and joined as a lecturer at the Aligarh Muslim University. Just after one year, he was drawn into active politics as a whole time worker and gave up academic career. Since the communist party was illegal, he started working in the Congress Socialist Party which had been formed in 1934. Soon after Ashraf was elected a member of its National Executive. In 1936, Ashraf attended the Congress session presided over by Nehru at Lucknow and acted as a spokesman of the communists. His speeches at the Congress session at Tripuri, Ramgarh and AICC sessions at Poona, Allahabad, Bombay etc. were eagerly read by public. At Nehru's request, he joined the Congress secretariat at Allahabad. He was put in charge of West Asia and Muslim mass contact programme.

In 1937 general elections, he contested an assembly seat on a Congress ticket in Mathura-Agra constituency. He was defeated with a narrow margin of two hundred and seventy-five votes. However, he continued drawing the Muslim masses into the national movement. He opposed the communal politics of Muslim League tooth and nail. He also fought the reactionary Hindu communalists. A body of the nationalist Muslims, the Azad Muslim Conference elected him as a member. In 1940, he was imprisoned and was released only two years later. In the Deoli Concentration Camp, as a result of prolonged hunger strike for over thirty days, his health deteriorated. After his release in 1942, he shifted to the newly set-up headquarters of the CPI in Bombay and became a permanent invitee to the Central Committee of the party which he continued to attend till 1948.

In 1933-34, he led a Meo peasant struggle against the Maharaja of Alwar's oppression and exploitation of poor peasants on their demands for reduction of revenue and octroi, grazing and toll taxes. It is popularly known as Alwar or Meo gardi. Armed battles took place between the armed forces of the Maharaja and the peasants. Ashraf visited a large number of Meo villages during their struggle and directed the peasants in their movement and guided them in handling arms and ammunition against Maharaja's forces. The Government of India sent its own troops to control the state and deprived the Maharaja of his authority. The revenue was reduced and some other taxes were abolished and relief measures were taken. Ashraf organised the youthful Meos to join Praja Mandal and fight for the country's independence. Soon after this the Praja Parishad movement started in the princely state of Bharatpur.



The Bharatpur patriots approached Ashraf. He took part in the conference of Praja Parishad held in Punhana in the district Gurgaon (Haryana). Under his influence, the Meo leaders Syed Mutalabi, Chaudhary Abdul Haye and others joined the movement and Satyagraha.

He had countless friends in Mewat and every village was his village. He would ask the educated persons to follow the example of the youth of Russia and China in patriotism. Besides this, he encouraged them to collect the verses of Mewat poets and to record the lives of the sufies of Mewat. Due to his presence in the Congress organisations in Gurgaon, Bharatpur, Mathura and Agra, people began to learn something of Marxism from the outset.

In 1948, Ashraf edited a daily newspaper called *Naya Daur*, which was distributed by the CPI. The paper's services in counteracting communalism were acknowledged by all peace lovers, reputable newspapers, as well as leading writers and politicians. It specialised mainly on news that showed up the conspiracies of the communalists and the princely states.

Ashraf was a man of letters. He wrote plays and features. One such on the life of Mirza Ghalib was so outstanding that it became a real sensation when the B.B.C. broadcasted a portion of it in the Indian programme. He was essentially a scholar, an idealist, warm, affectionate and tender. He hated snobbery as much as he detested hypocrisy. He taught in Delhi University in 1959-60 and his college, K.M. College, became a centre of a new wave of historical studies.

In November 1960, Dr. Ashraf went to Berlin, where the Humboldt University had appointed him as a Guest-Professor in Medieval Indian History at the Institute of Indology. He lectured here on the history of feudalism in India. Later he presided over the Medieval section of the Indian History congress session, held at Aligarh in December 1960. Here he had an opportunity to expound his philosophy of history, based on historical materialism. From July to December 1961, he was in Soviet Russia on a long-standing invitation from the Institute of the People of Asia of the Academy of Sciences of the Soviet Union. He collected materials for his study of the influence of nomadic peoples of central Asia on the development of feudalism in India.

He was a genuine patriot and a true internationalist. He will always be remembered for his consistent and continuous struggle against communalism and his exposure of its causes both internal and external. Because he worked and fought so consciously and out of a feeling of responsibility based on knowledge,

the late Dr. K. M. Ashraf lives in our memory as the incarnation of an ideal type of historian—the learned scholar combined with the ardent revolutionary. He helped to create Marxist intellectual climate for historical writings. At the end of 1961 he returned to East Berlin. He was planning to write books on history of feudalism in India and was also induced by his friends to write down his autobiography, covering the crucial periods of our freedom movement. However, fate shattered his plans and on 7 June, 1962, Professor K. M. Ashraf, at the age of fifty-nine died of a heart attack. His mortal remains were buried in the "Cemetery of Socialists" at Berlin.

*Faroqi & N. L. Gupta. : Life and Work of Dr. K. M. Ashraf, New Delhi, 1979; Horst Kruger (ed). : Kunwar Mohammad Ashraf : An Indian Scholar and Revolutionary. (1903-1962). Berlin, 1966; K. M. Ashraf. : Life and Conditions of the People of Hindustan. New Delhi, 1969.*

HARI SINGH

#### **ASHTEKAR, BALKRISHNA ANAND RAO (PANDIT) ALIAS POOCHWALE RAJA BHAIIYA (1882-1956)**

Pandit Balkrishna Anand Rao Ashtekar, popularly known as Raja Bhaiyya Poochwale was the most eminent musician of the famous Gwalior Gharana, who dominated the musical horizon of Gwalior during the first half of the present century. This great musician of Gwalior was born on 12 August, 1882 at Lashkar, Gwalior. His family originally hailed from Satara in Maharashtra. But Raja Bhaiyya's great-grandfather, Keshava Rao Ashtekar left his homeland and migrated to Jhansi along with Sadasiva Rao Bhau. Here he was given the Jagir of Pooch. Since then the nick-name Poochwale has stuck to the family. In 1857 when the War of Independence broke out in Jhansi Keshava Rao's son Ramchandra Rao shifted to Gwalior where he settled down permanently. Raja Bhaiyya was the grandson of Ramchandra Rao's son Anand Rao.

Anand Rao was a great lover of music. He played sitar and harmonium. His brother Ganpat Rao was also interested in classical music. From them Raja Bhaiyya inherited his love of music. He was a physically handicapped child having been struck by paralysis at the tender age of two and a half years; when he became lame. This infirmity must have precluded an active childhood and Raja Bhaiyya spent a lot of his time listening to various musical concerts that were regularly held at Gwalior. He got the opportunity to listen to some of the great

musicians of his time and this increased his love of music all the more.

The story of Raja Bhaiyya's training in music is very interesting. He was born in an age when classical musical tradition was confined to *Gharanas*. The knowledge remained within the family and was transmitted from father to son. It was extremely difficult for an outsider to break into this closed world of *Gharanas*. Raja Bhaiyya had to struggle hard against this narrow mindedness of the Gurus of his time who would not impart knowledge to him even though he was so keen to learn.

Raja Bhaiyya started to learn music at the feet of late Vaman Bua Phaltankar and then from his son Shivram Mistri alias Lala Bua. The father and son taught him about four hundred compositions of their Gharana. Vaman Bua died in Samvat 1961 and Lala Bua in Samvat 1964. Raja Bhaiyya now tried to become a disciple of the great Khayal singer, Shanker Pandit of Gwalior. But the family of the great musician was opposed to his taking up an outsider as his disciple. So for some time Panditji refused to make Raja Bhaiyya his disciple. He was, however, not discouraged by the refusal. Shanker Pandit used to sing every day at the temple of Shree Vitthalji in Lashkar. Raja Bhaiyya was there every day to listen to him and thus started to learn like the legendary Eklavya. Ultimately, impressed by his tenacity and devotion, the Pandit relented and took him as his disciple, and taught him two hundred compositions. Raja Bhaiyya also had the privilege of learning the notation system devised by Vishnu Narain Bhatkhande, for which he was specially sent by the Gwalior Durbar to Bombay. But with him the association of Raja Bhaiyya was not exactly that of teacher and taught, because Bhatkhande also learnt many compositions from Raja Bhaiyya.

The difficulty faced by him when he was searching for a Guru left a lasting impression on Raja Bhaiyya. Never again any one willing to learn was to experience the same difficulties so long as Raja Bhaiyya was alive. In his own time he became a large hearted Guru who imparted knowledge freely to his disciples. Due to his efforts Madhav Music College was founded at Gwalior in 1918, thus throwing open the portals of music to every one willing to learn. For the benefit of his students he wrote several books of music. His *Tan Malika* in three volumes is an excellent text book of Khayal Gayaki. Another book *Thumri Tarangini* is a collection of Thumris. His third book *Dhrupad Dhamar Gayan* is a text book of Dhrupad gayaki.

As a musician, Raja Bhaiyya's forte was his beautifully well modulated voice, the variety of his tans and

the unique way of reaching the 'sum'. He could sing Dhrupad, Dhamar, Khayal, Thumri, Tappa and Bhajans with equal ease. During his long career he gave innumerable concerts in all the major cities of India. As his fame grew, honours were heaped on him. He was given the title of 'Sangeet Ratnakar' by the Gwalior durbar and 'Sangeet Chhaya' by the Maurice Music College of Lucknow. The President of free India awarded the best Musician's award and the President's Medal.

Raja Bhaiyya Poochwale died on 1 April, 1956. But musical tradition founded by him is being carried forward by his numerous disciples who have brought glory to their great guru by their devotion to the cause of music. Notable among them are Bala Saheb Poochwale, his son and the late Dattu Bhaiyya Poochwale, his nephew, Govind Rao Rajurkar of Jaipur and his disciple Shrimati Malini Rajurkar, Professor B. S. Pathak of Allahabad, Dr. Sumati Mutatkar of Delhi, Ramchandra Rao Agnihotri and the late Sadasiva Rao Agnihotri are some of his other disciples.

*Raja Bhaiyya Poochwale: Tan Malika part I, II and III, Thumri Tarangini, Dhrupad Dhamar Shiksha and Sangeetopasana; "Smarika" 14, 15, 16, Feb. 1975, published by Raja Bhaiyya Poochwale Smarati Samaroh Samiti; Kala Varta June-July, 1983, published by Madhya Pradesh Kala Parishad; Interview with Bala Sahib Poochwale, Ex-Principal, Madhav Sangeet Mahavidyalaya, Gwalior.*

MOHAN KUMAR

## ASHWINI KUMAR (1920- )

Ashwini Kumar was born on 27 December, 1920 at Lahore. His father Dr. Viswanath was a distinguished physician. He passed his M.A. in history in 1942 from Government College, Lahore and stood second in the University. He passed his B.A. (Hons) in English literature and he had his schooling in a Public School. In 1942 he was selected in the Imperial Police and stood first among the Indian students. Earlier he was selected in Royal Navy in 1937 but he left it. In the Punjab University he was known as a crack boxer, a fine hockey player, and an expert in rowing. Since he was good in studies as well as in sports he was awarded Roll of Honour in sports as well as in education.

He had a very distinguished record in the Indian Police for over thirty seven years and worked out some of the most difficult murder cases known in Indian criminal history. His tenure was highlighted by the many occasions he made news. He shot into

world headlines when he liquidated the notorious gang of dacoits headed by Bhupat that had created a reign of terror in the state of Saurashtra in the early 50s. Once again he worked out very difficult cases of looting of banks, railways and the whole town of Mukerian in 1956. In 1965, he gave a dramatic chase to Sucha Singh, the principal suspect in the Kairon murder case, into the territory of Nepal. All of them have been hanged with the exception of one who awaits the gallows. He was the youngest Inspector General of Police and was promoted to this rank in 1957 after only eleven years of service. Even in the field of defence of the motherland he was commanding the Border Security Force all along the Western borders of India with Pakistan and was always in the front line along with his bordermen during the 1971 War. He retired as Director-General, Border Security Force after serving in the Police Force as one of the most distinguished, courageous and brilliant officers. To date he is the highest decorated Indian Police Officer for gallantry and distinguished services. He won the highest gallantry award in the Indian Police (The President's Police Medal for Gallantry) in 1949, with three citations. He was also awarded the highest medal for distinguished services and the Police Medal for Meritorious service, was awarded the *Pudma Bhushan* for outstanding gallant work in the 1971 war with Pakistan.

Mr. Ashwini Kumar has been an outstanding sportsman throughout his academic career and service. He represented the country in Hockey, Boxing, Rowing and Athletics. As a patron of sports he has led many Indian contingents abroad to Vancouver (1954), Melbourne (1956), Tokyo (1958), Cardiff (1958), Rome (1960) and Edinburgh (1970). He had been the President of the Indian Hockey Federation for more than two decades when our country was world champion and had been actively associated with almost all important sport activities in India and abroad. As on date, he is the member of Executive Board of the International Olympic Association, the first Asian to be so elected, controlling with four others the entire games of International Sport. He was also President of the Indian Basket Ball Federation, and Indian Athletic Federation, was President of the Punjab Olympic Association for about twenty years and Secretary of the National Olympic Committee for almost two decades. He resigned in 1976.

The first Indian to be elected a Vice-President of the International Olympic Committee, Mr. Ashwini Kumar is a man of many parts, a many-sided personality, whose mien and bearing belie his sixty-

two years. The first Indian to hold this prestigious office (and second Asian, the first having been Mr. Kiyokawa of Japan), Ashwini Kumar defeated his only rival Mr. Julian K. Roosevelt of the USA by forty-nine votes to twenty-four in a straight contest in the election held recently in New Delhi. He will hold the office for four years. The Indian Olympic Association and the sports-lovers of India re-ingratiated by Mr. Kumar's election to the high prestigious office, featured in a number of programmes in the media, TV and Radio included. In her letter to Mr. Kumar, the Prime Minister, Mrs. Indira Gandhi, characterised his choice as "reassuring proof of the goodwill we command". She added that this honour is "a tribute to your lifelong service to the promotion of sports and games". He was awarded the Medal for Merit, for outstanding work in the International Sports arena, by the Federation International De Hockey in 1982.

Besides, being a retired Police Officer and an active sports administrator he is well-known as an Urdu poet and a musician. He learnt Indian Classical Music under S. Sohan Singh, a disciple of Ustad Fayaz Khan, of the Agra School. As president of the Harvallabh Music festival, the oldest classical Music Conference in India (started in 1875), he has organized the annual Harvallabh Music festival at Julandhar for more than three decades. He has also written a book on the appreciation of Classical Music (*The Casual Symphony*). His other hobbies are writing poetry, both in Urdu and English, photography, Golf and Equestrian sports. He is a known Test Commentator and continues to be a regular and popular talker over the radio. He has a fine personality and he keeps himself fit with regular exercises and he invariably goes on a race for more than one hour every day. He is known for his honesty and integrity. His travels all over the world many times have added to his charm as an affectionate and balanced person.

*Personal interview with Mr. Ashwini Kumar, June 18, 1983; Random interviews with other retired Police Officers; Newspaper reports on Mr. Ashwini Kumar.*

HARI SINGH

## ASKARI, SYED HASAN (1901- )

Syed Hasan Askari, son of Syed Razi Hasan, was born in 1901 in his ancestral village-home in Kujhwa, district Saran, Bihar. Belonging to a middle-class educated zamindar family, he had the traditional elementary education at home. He passed the Matriculation examination from Chapra Zila School

in 1918, securing a first division and the District Junior Scholarship, and graduated from the then G.B.B. College, Muzaffarpur in 1922. He did his M.A. in History and the B.L. from the Patna University in 1924 and 1925 respectively.

He married Umme Salma in 1926. They have three sons and four daughters; all married and well-settled.

S. H. Askari joined the teaching profession in 1926, and worked as lecturer, and then professor of History in the Patna College. On retiring from the Government service (1956), he was re-employed by the Patna University. He has put in nearly forty years of distinguished service, and is still a familiar respected figure on the campus, frequently visiting the libraries.

Professor Askari has been associated with numerous academic and research institutions in and outside the State. He regularly attended the sessions of the Indian Historical Records Commission and the Indian History Congress from 1936 to 1974 and contributed research papers almost continuously for twenty-five years to their respective proceedings volumes. He presided over the Medieval India section of the Indian History Congress, 1946. He was also elected its General President in 1973, but in a characteristic gesture of self-effacement he conveyed with deep regrets his inability to accept the great honour.

Actively associated with the Regional Records Survey Committee, Bihar, since its inception (1945), he has extensively toured, on its behalf, the interior areas of the State and brought to light numerous manuscripts, records and epigraphs. He served as Honorary Director, K. P. Jayaswal Research Institute, Patna (1962-68) and is presently editing *History of Bihar*, volume II which the Institute is bringing out. One of the oldest and most regular users of the famous Khuda Bakhsh Oriental Public Library, he is also associated with its management committee since several decades. He was a member of the Bihar Research Society Council and the Patna University Senate. He also served on the Editorial Board of the *Medieval India Quarterly*, Aligarh.

He delivered Sir Abdullah Suhrawardy Memorial Lecture at the University of Calcutta (1958), the Presidential Address at the Indo-Iran Society, Calcutta and the Bihar Research Society, Patna, (1980). He also delivered the Khuda Bakhsh Library Annual Lecture in 1976.

The Magadh University conferred upon him along with Shri Jayprakash Narain and Raja Radhika Raman, the degree of D. Litt. *honoris causa*, (1967), and the Bihar Research Society brought out a special

issue of its *Journal* to felicitate him (1968). In 1978 the Government of India under its scheme of honouring Oriental scholars gave him a Certificate of Honour and a cash annuity. The Ghalib Institute, Delhi and the Urdu Academy, Bihar have similarly honoured him (1975 and 1979). He and his wife were invited to Iran to attend the 2500 years of Persian Monarchy celebrations, 1971.

Teaching and research has been his main interest since 1936. Earlier, he wrote on the general political history of the 18th century and on medieval Bihar. His numerous articles on the latter subject can well form the nucleus of a detailed provincial history of Bihar. Since 1946 he has concentrated on the hagiological literature. He has brought to light new pieces of *Malfuzat* and *Muktubat* literature, as also some other works throwing light on the role of the Sufis in the growth of Urdu language and literature, and the promotion of cultural and linguistic assimilation. In more recent years he has edited the texts of, and translated into English, several important Persian works.

Professor Askari is both a scholar and an explorer. He has travelled in interior areas and discovered new source-materials. His energy and enthusiasm in this arduous but rewarding exploration is amazing. He has quarried deep in the untapped original sources and the valuable materials brought out by him lie scattered in his 150-and-odd articles, which represent valuable contributions to the study of medieval Indian history. Some of these require further processing, a task which he feels others should take up. He himself is interested more in bringing out new materials. He stands unrivalled in the knowledge of original Persian sources.

Professor Askari possesses a broad outlook, and represents a happy combination of high scholarship and noble character. He carries the weight of his knowledge lightly. He is humble and modest, shuns publicity and avoids public functions or formal assignments. His advice is readily available, but he is reluctant to undertake formal guidance of research.

He is fond of keeping cows and planting saplings. He is an avid newspaper reader and likes discussing current political affairs. He reads Hindi novels voraciously, and sees films too. He is indifferent to dress but fond of good food and tea. At the age of eighty, he walks a lot; his twice-a-day visit to Khuda Bakhsh Library taking four miles. He values lineage and civility. Normally, indifferent to status and position, he is very sensitive and can be offended by incivility or indecorum.

Among his publications may be mentioned—*Fort William-India house Correspondence*, Vol. XLVI,

1787-91. New Delhi, 1976. *Shah Namah Mumawwar Kalam*, Persian Text with Intr. and Notes, Patna. 1968; *Shah Namah Mumawwar Kalam*, Eng. tr. with Intr., Janaki Prakashan, Patna. 1980; *Iqbal Nama* by an Anonymous contemporary writer, Janaki Prakashan, Patna, 1983; *Tabaqat-i-Babari*, Eng. tr. with Intr. & Notes; Idarah-i-Adabiyat, New Delhi, 1982.

*S. H. Askari Felicitation volume, 1968, brought out by the Bihar Research Society, Patna; India Who's Who, 1984—Ed. Satyajit, Infa Publications, Jeevan Deep, Parliament St., New Delhi-110001; Personal Information gathered from Professor Askari.*

QEYAMUDDIN AHMAD

### ASLAM, SHER KHAN (1953- )

Aslam Sher Khan, the eminent hockey player, was born on 15 July, 1953 in Bhopal in a lower middle class Muslim family of the Pathan stock. His father Ahmed Sher Khan, a distinguished hockey player and a hockey coach in Madhya Pradesh, was a member of the Indian hockey team which won the Gold Medal in the Berlin Olympic Games in 1936 under the leadership of the legendary Dhyan Chand.

Aslam, a first-class science graduate of the Bhopal University, is married to Rehana Shahnaz and is the proud father of a son named Akram Sher Khan. He took to hockey at an early age and had the benefit of expert coaching and supervision from his father who wanted him to play for India in the Olympic Games.

Ahmed Sher Khan's death (March, 1967) created crisis in this family of extremely modest means. The income from the small family farm being insufficient, Aslam's mother Ahmed Begum took to tailoring to keep the wheels of the household moving. Perpetually egged on by his mother, Aslam devoted himself to practice seriously. The prayer and labour of this noble lady bore fruit and Aslam was selected to represent Bhopal—one of the great nurseries of hockey in India in the National Hockey Championship at Ernakulam in 1969 when he was only 16 years of age. Two years earlier Aslam was invited to represent the All India Schools Hockey Team.

In spite of his creditable performance Aslam was dropped from the Bhopal team for its crucial semi-final match because he refused to bow to an ugly demand of the coach of his team. Embittered by this sordid experience he decided to give up hockey for good. Destiny, however, had willed otherwise.

On the insistence of Ghufuran Azam, a local student leader, who later became the General

Secretary of the All India Youth Congress, Aslam joined Saifia College, Bhopal to continue his love with hockey. He participated in the Jawaharlal Nehru Hockey Tournament at Delhi as a member of the Saifia College team and impressed with his unmistakable talent. The Indian Airlines who had embarked on a sports promotion programme in 1968, offered him a job which he gladly accepted. Thereafter, he played for the Indian Airlines in various tournaments in India and abroad.

The long-awaited honour finally came to him. He toured Singapore as a member of the Indian hockey team in 1971, was a member of the Indian hockey team which played in the Munich Olympic Games in 1972, represented India in the 7th Asian Games held at Teheran in 1974, played for India against the visiting All-Star Asian hockey team in 1974, was a member of the Indian hockey team which won the World Cup at Kuala Lumpur in 1975, represented India in the Montreal Olympics in 1976 and captained India in the Qaid-E-Azam Trophy hockey tournament at Lahore in 1976.

Aslam, a ruggedly handsome six-footer, was an aggressive right full back of outstanding ability. He was the key-man in India's defence in the hockey matches of the 7th Asian Games at Teheran in 1974 and also in India's matches against the visiting All-Star Asian hockey team in 1974. He displayed tremendous anticipation, tackling and covering and so successfully bottled up Shahnaz Sheikh of Pakistan, reputedly the best inside-left in the world, that the latter had to switch over to the inside-right position to avoid Aslam's tackling. He also made significant contribution to India's victory over Malaysia in the semi-finals of the World Cup Hockey Tournament at Kuala Lumpur in 1975. In recognition of his excellent performance at Kuala Lumpur, the Indian Airlines promoted him as a flight steward.

Aslam originally played as a forward. But, subsequently, due to an attack of arthritis and the advice of his friend Ghufuran Azam he became a full-back. It is a tribute to his versatility that in the Montreal Olympics in 1976 he played as a full-back, as a wing-half and as a forward, the only player in the history of hockey to have played the triple role in the course of a single Olympic. An angry Aslam remarked: "I hope Indian hockey wouldn't try me out as a goal-keeper next".

Fed up with the high-handedness and parochialism of the Indian Hockey Federation, Aslam decided to join politics in the hope of hammering sanity in the sphere of sports. He resigned from his job with the Indian Airlines and contested election to

the Madhya Pradesh Legislative Assembly from the Bhojpur constituency as a Congress (I) candidate. He lost the election.

Aslam, who has bid farewell to hockey, is presently Incharge of the Sports Cell of the Indian Youth Congress (I), New Delhi. Aslam and his wife have vowed that their son who wears the old family locket now will be reared to become a third generation India hockey player from Bhopal. Aslam Sher Khan deserves to be ranked among the finest hockey players of recent times.

*Personal knowledge. The author of this profile watched his sterling performance in the India Vs All-Star Asian hockey team match at the National Stadium, New Delhi in October 1974; Information obtained from Aslam Sher Khan, 23, South Avenue, New Delhi; Matin Khan, To Hell With Hockey, The Life Story of Olympian Aslam Sher Khan, New Delhi, 1982; Saptahik Dinman, 30 March 1980; Avkash, April 1980; Dharmayug, 22 June 1980; Sunday, 22, March 1981; Sports World, 16 September 1981; The Times of India, 21 August 1982.*

VIRENDRA KUMAR SHARMA

#### ATHAR HUSAIN RIZVI

—See under Azmi Kaifi

#### AUDI, PURNANAND SOMU (DR.) (1936- )

Purnanand Somu Audi was born on 25 March 1936 at Cuncolim in Salcete Taluka of Goa, in a lower middle class Saraswat Brahmin family. His father was an agriculturist and a landlord. His uncle Vaikunth Audi actively participated in the Quit India Movement and also worked to bring about a democratic rule in the Portuguese territory of Goa. He was arrested several times by the Britishers.

After his primary education in Marathi, he joined the Portuguese school and obtained a Portuguese degree "Curso complementar de ciencia" (Complementary course of science—a course equivalent to a higher secondary standard). He had a brilliant academic record from his early days. In consideration of his academic brilliance, particularly in Mathematics, Physics and Chemistry, the then Portuguese Government in Goa offered him fellowship to pursue his higher studies in Portugal. However, since the family members were strong nationalists, he was not allowed to go abroad. The young Audi then continued his studies in Medicine and joined "Escola Medica de Goa". His motto was to Earn and Learn; with this in mind he started giving tuitions

to the children of the Portuguese officers during leisure hours. During this period he came closer to the Portuguese higher authorities from whom he could gather news and pass them on secretly to his uncle. His ideas about nationalism developed gradually.

In 1961, Audi completed his medical course and obtained a degree "Medico Cirurgiao". Soon after this he was appointed Lecturer in "Escola Medica de Goa", which was redesignated after the liberation of Goa in 1961 as 'Goa Medical College'. Audi later on secured his M.D. degree and stood first in the University by obtaining a Gold Medal.

Dr. Audi is specially interested in the uplift of the Gawda—an adivasi community of Goa. For them he started a clinic at Taleigao, a village near Panjim. He worked in the village with a missionary spirit, helping the poor class with free medical care. He accepted payment from those who were able to pay. He has done useful work for the betterment of the Gawda community. In appreciation of the services rendered by him, the Gram Panchayat of Taleigao felicitated him on Gandhi Jayanti day i.e. 2 October, 1974.

Dr. Audi has a charming personality. He knows many languages, Indian and European. He established his name as a famous doctor and a social worker. He has a research laboratory of his own. His research articles have received high praise from competent scholars.

Though himself a man of puritanical habits, he has always been against caste-system and untouchability. He is an ardent believer in the democratic system wherein religious and cultural minorities are fully safeguarded.

*Personal interview of the contributor with Dr. P. AUDI.*

S. K. MHAMAI

#### AURORA, JAGJIT SINGH (LT. GENERAL) (1917- )

A remarkable man of arms, full of courage, and an indomitable will, Lt. General Jagjit Singh was born soon after the World War I in 1919. He was commissioned into Punjab Regiment in January 1938 and he went to Burma and saw action there during the World War II. In May 1945, he took over the command of Battalion I of the Punjab Regiment.

Jagjit Singh also served as Deputy Commandant at Mhow. In February 1959, he was offered the command of a Brigade. In 1960, he went to the National Defence College to attend its courses. After the National Defence College's training, he was



appointed as Brigadier General, Staff of Corps, with headquarters in the Eastern Sector. His performance and service record were so splendid that in February 1963, he was promoted as Major General. He was entrusted with the command of the Infantry Division.

In 1964, Jagjit Singh became the Director of Military Training at the Army Headquarters. In 1966, he obtained the rank of Lt. General, when he was appointed Deputy Chief of the Army Staff. He was made GOC of Corps and the entire responsibility of Eastern Command fell on his sturdy shoulders in June 1969.

The greatest achievement of the country after Independence and the most inspiring and heroic achievement of Lt. General Jagjit Singh Aurora was India's victory over Pakistan in 1971. His finest hour presented itself when the large, most scientifically equipped Pakistan forces surrendered before him during the Bangladesh conflict. It was because of Jagjit Singh's superb handling of the situation that Pakistan, which had the support of some world powers, had to surrender unconditionally and the result was the emergence of the Sovereign State of Bangladesh on the political map of the world. Jagjit Singh Aurora demonstrated, during this crisis, his remarkable qualities, both as a man and a war-strategist or General. It was because of his great military skill, that without much loss of men—only 10,633 Indian casualties—in the Eastern sector and material, India could defeat the Pakistan forces within a remarkably, unimaginably short duration of time : fourteen days. His tactful handling, caution and courage, have raised the military status of India among the supreme military powers of the world.

During the Indo-Pakistan War of 1971, Lt. General Aurora had the rare opportunity of commanding both the Indian forces and the '*Muktibahini*'. During the War his multipronged attack from five directions simultaneously, made the Pakistan forces nervous and demoralized. It raised before Pakistan's Lt. General Niazi visions of an overwhelmingly superior Indian force descending upon him from all directions, whereas Lt. General Aurora had only seven and a half division with him to "raise all that dust". At 4-30 P.M. on Thursday, 16 December 1971, at a solemn ceremony Lt. General A. A. K. Niazi, Commander of the Pakistan Forces in East Bengal, ultimately signed the surrender papers and presented them to Lt. General Jagjit Singh Aurora, General officer, Commanding-in-Chief, India's Eastern Command. Lt. General Aurora, accompanied by the Air and Naval Chiefs of the Eastern Command, flew into Dacca by helicopter.

Before flying into Dacca, Lt. General Jagjit Singh Aurora had signified his acceptance of the Pakistani surrender by putting his signature on the documents presented by the Pakistan Lt. General Niazi. Lt. General Niazi then with a swift move stripped off his epaulette of rank from his right shoulder, unloaded his revolver and handed over the bullets to General Aurora and finally pressed his forehead to that of India's Eastern Army Command Chief as an act of humble submission and surrender. It was indeed a great military victory for India and by the time Lt. General Aurora had signed the documents, the Indian army had already captured over 80,000 Pakistan soldiers.

When Lt. General Aurora reached Dacca, he saw the Racecourse maidan packed to the capacity with delirious mass of seething humanity—people shouting at the pitch of their voice : JAI BANGLA, JAI INDIA. The Bangladesh people lifted Lt. General Aurora on their shoulders and hugged every Indian officer and Jawan within their reach. Following the highest Indian military traditions, Lt. General Aurora treated the Pakistan prisoners of War with dignity and respect. That was a great gesture on the part of Aurora. He had already promised good behaviour while signing the Pakistan surrender documents. The documents stated : "LT. GEN. AURORA gives his solemn assurance that personnel who surrender shall be treated with dignity and respect that soldiers are entitled to in accordance with the provisions of the Geneva Convention and guarantees the safety and well-being of all Pakistan military and para-military forces who surrender".

After the War, Lt. General Aurora demonstrated his unique qualities as a man and a soldier. He not merely permitted the terror-stricken Pakistan POWs to retain their weapons but also sat with them at the same table for "chicken-pulao-mutton curry" plates. It came as a big surprise to foreign correspondents and reporters present on the occasion.

Lt. General Aurora has a great admiration for the '*Muktibahini*'. But even after Pakistan's humiliation and defeat he did not condemn the Pakistan soldier. He felt that Pakistan's defeat was due to their lack of proper planning or war-strategy.

Lt. General Aurora describes the India-Pakistan War of 1971, which not only cut Pakistan to a mini size but also gave birth to a new Sovereign, Democratic Republic of Bangladesh, as "The Battle of Obstacles." As the Indian forces raced towards Dacca with a tight deadline and stumbled upon a river every six miles, the only analogy that could come to their minds was a "cross-country obstacles

race".

At present Lt. General J. S. Aurora is working as Chairman of a private electrical firm, Sylvania Laxman Ltd. in New Delhi whose progress since then has been steady.

Lt. General Jagjit Singh Aurora has multifarious interests. Politics, sports, education, religion, commerce and industry—all attract his attention, but his paramount interest continues till this day the problems of India's defence and how in this field India could achieve the highest destination.

*India's Who's Who, New Delhi, 1971; D. R. Mankekar, PAKISTAN CUT TO SIZE . THE AUTHENTIC STORY OF THE 14-DAY INDO-PAK WAR, New Delhi, 1972; Statement by Lt. General J. S. Aurora, Chairman, at the 18th General meeting of Sylvania and Laxman Ltd. New Delhi on Monday, March, 23, 1981; The Hindustan Times, March 24, 1981; SYLVANIA LAXMAN CHAIRMAN'S STATEMENT; J. N. U. Press Clippings collection.*

B. M. SANKHDHER

#### AIYANGAR, ARIAKUDI RAMANUJA (1890-1967)

Among the vocalists of Karnatic music who started their musical career during the second decade of the 20th century, Ariakudi Ramanuja Aiyangar left his indelible impression for posterity to cherish. He reigned supreme in the field for nearly half a century and was the trendsetter of the concert pattern which is still considered to be the most balanced, and of great aesthetic value.

Ramanuja Aiyangar was born on 19 May, 1890 in the small village of Ariakudi adjacent to Karaikudi town. His father Sri Tiruvenkatachariar was an adept in music and astrology. Sri Ramanuja Aiyangar had a predilection for music even in his boyhood and his father decided to make music the avocation of his young son.

Young Ramanujam started his first lessons in music under Pudukottai Malaiappa Ayyar. In accordance with the practice of those days, he did 'Gurukula vasa' i.e., the system of the pupil residing with the teacher as a member of his family. After a period of three years when he was sixteen, Ramanuja Aiyangar started his apprenticeship under the famous vocalist Namakkal Narasimha Ayyangar. During this period, Ramanuja Aiyangar thoroughly grasped the intricacies of Karnatic music and was soon able to sing independently.

His third and last Guru was Ramanathapuram Srinivasa Aiyangar, otherwise known as 'Poochi Aiyangar' who was the Court Musician to a number

of States like Ramnad and Mysore. Ramanuja Aiyangar apprenticed under him for five years from the age of eighteen and learnt the preceptor's inimitable style of singing. He used to follow his Guru in various places and give vocal support during concerts while strumming the *Tumburu*.

Ramanuja Aiyangar got an opportunity of giving a concert of his own when he was twenty-four years old. The occasion was a wedding in Kandanur where great giants in the field of music had assembled to perform. Those included Konerirajapuram Vaidyanatha Ayyar, (Vocalist), Tirukodikaval Krishna Aiyar (Violin), Alaganambi Pillai (Mridangam), Dakshinamoorthi Pillai (Kanjira) and others. Guru Poochi Aiyangar was also present on the occasion and at the end of a very successful concert gave his blessing to Ramanuja Aiyangar who was thereafter to emerge as one of the leading lights in the field of Karnatic music. Once having started his career as a vocalist, Ramanuja Aiyangar had no occasion to look back and within a short time came to be known as the most authentic exponent of Karnatic music. He was traditionalist to the core and presented Karnatic music with its pristine purity. He had been endowed with a musical voice which could produce all the nuances of Karnatic music. He soon created a style of his own which came to be known as "Ariakudi Bani". This style contained a certain liveliness of phrasing which did not tire the listeners and a polish which invested the music with grandeur.

He had a vast repertoire to which he made additions till his very end. His stock of composition included songs in many languages like Sanskrit, Telugu, Tamil, and Kannada and he was responsible for popularising many unknown and precious compositions in Karnatic music. In addition, he himself set to music, the Tiruppavai hymns of the Vaishnavite Saint Andal (18th century) and the songs from the Ramnathkram, an opera of Arunachala Kavi (18th century).

His rendering of some well known pieces was inimitable. These included 'Endaromohanu Bhavulu' (Sri Raga) of Thiagaraja, 'Sri Subrahmanyaya namasate' (Kambhoji) and 'Akshaya linga' (Sankarabharana) of Dikshitar. The great vocal artist passed away on 23 January, 1967.

*Sangita Navamanigal in Tamil by S. Neelam published by Dinamani Office, Madras 1946; Personalities in Indian Music By E. Krishna Iyer; Article by C. Seshachalam Chetty in the Souvenir of the Madras Music Academy, 1968; Article by Justice S. Rangarajan, Souvenir of South Delhi Music Circle, 1977, Tamil Isai Malar.*

S. RAMANATHAN



**AIYANGAR, MASTI VENKATESH (1891- )**

Masti Venkatesh Ayyangar or 'Shrinivas' (his pen name) is one of the pioneers of modern Kannada literature. He was born on 6 June, 1891. Masti gets his name from his village known by the same name in the Kolar district of Karnataka. His father Ramaswami Ayyangar struggled against heavy odds to make a living. Masti was brought up by his grandparents and then by his uncle. He spent his childhood in villages. Their religious festivals and social customs, folk life, art and literature left a strong impression on the mind of young Masti.

After his early education Masti joined the Wesleyan Mission School, Mysore. His teacher Subba-Krishnayya taught Shakespeare, Wordsworth, Scott etc. He stood 1st class first in the Matriculation examination of the Madras University. He then joined the Maharaja's College, Mysore and then studied in the Central College, Bangalore where Professor John Tait was his teacher. After his B.A. degree in 1912, Masti joined the Presidency College, Madras for his Master's degree in English. He stood first in the final examination.

Masti married Smt. Pankajamma. He passed the Mysore Civil Service Examination and was appointed as Assistant Commissioner in 1914. Masti worked in different parts of the old Mysore State as an administrator and held various ranks from the Assistant Commissioner to General Secretary to the Government. Masti got the *Rajasevapraskita* award for his meritorious service to the Government. In 1943 the Maharaja of Mysore appointed as ministers officers who were juniors to Masti. Masti felt disgusted and refused to continue in service and voluntarily retired.

Masti was elected President of the Kannada Literary Conference held at Belgaum in 1929. A little before retirement from Civil Service, Masti became Vice-President of the Kannada Sahitya Parishat, Bangalore. He toured all over Karnataka on its behalf. He became editor of '*Jivana*' (a Kannada monthly) in 1944 and contributed articles to it regularly for a period of twenty-one years. His editorials in this monthly have been published in five volumes.

Masti has been associated with many literary organizations like Sahitya Akademi and Indian P.E.N. He was conferred the degree of Doctor of Letters by the Karnatak University in 1956. He got the Central Sahitya Akademi award for his collection of short stories in 1969. He was elected a fellow of the Central Sahitya Akademi in 1974. Now he is the President of the Indian P.E.N. To honour him,

two sumptuous felicitation volumes—'*Shrinivasa*' (1972) and '*Shrinivasa Sahitya*' (1975) have been presented to him.

Masti has had a happy family life. He has six daughters. His wife late Pankajamma was an ideal housewife. She passed away in 1969. Though he is now ninety-two years old he is still active and contributes to Kannada literature.

Masti's contribution to poetry is considerable. He has written lyrics, songs, sonnets, narrative verses, epics etc. His lyric collections are entitled as *Binnaha* (1922), *Aruna* (1924), *Tavare* (1930) and *Sankranti* (1969). They number in all one hundred and eighty poems. Masti has the credit of being the first to use the blank verse in Kannada for narration and the first to experiment with the sonnet. His *Malara* (1931) consists of eighty-two sonnets of various types. Masti's *Navaratri* (5 volumes) is a unique narrative verse in Kannada. *Navaratri* represents the beautiful life sketches of the literary men of Karnataka. A bunch of stories narrated by different persons in *Navaratri* recalls Chaucer's *Canterbury Tales*. Here is a masterly matching of feeling and expression. The other narrative poems are *Goudarmalli* (1940), *Ramanavami* (1941) and *Mukanamakkalu* (1943). Masti's *Shri Ramapattabhiseka* is an epic in Kannada published in 1972. The work runs to about 10,000 lines. This is an outstanding work in the Kannada Ramayana literature.

Masti is also acclaimed as the Father of short story in Kannada. He has published fourteen collections of *Sanna Kategalu* (short stories) which are seventy-eight in number. He devoted his genius to enriching this branch of literature. He is a born story-teller. His first story *Rangana Maduve* came out in 1910 and the range of his short story writing runs to sixty years.

Masti's *Chennabasavanayaka* (1949) and *Chikveerarajendra* (1956) are the two famous historical novels in Kannada. His *Subbanna* (1928) is a masterpiece of modern Kannada fiction in which a spiritual pilgrimage is depicted. It is a story of a musician's life and Masti has depicted the inner strength of a human soul. It has a place in world literature and has been translated in many Indian and foreign languages.

As a dramatist, Masti's contribution is quite significant. His early plays *Shanta* (1923), *Savitri* (1923), *Usha* (1927) are based on mythological stories and Masti's *Kakankote* (1938) and *Yashodhara* (1933), are some of the best dramas in Kannada. He has written a drama on a Harijan Saint *Tirupani* (1937). His other plays are *Talikote* (1929), *Manjula* (1930), *Shivachaitrapati* (1932), *Masati* (1953), *Anarkali* (1955), *Purandardasa* (1964), *Kanakanna* (1965),

*Bhattaramagalu* (1969) and *Banuli Drushyagalu* (seven radio plays). Masti has translated into Kannada Shakespeare's *Hamlet*, *King Lear*, *The Tempest*, scenes from *Macbeth*, *Coriolanus*, *Julius Caesar*, *Henry IV* and *Henry V*.

Masti's *Sahitya* (1924) was one of the first works of criticism of the age of Kannada Renaissance and it gives his views on the nature and function of literature. We can see the beautiful combination of thoughts of Indian poetics and Western critics in his essays. His *Sahityadalli Vimarshaya Karya* (1924) is a first essay on the principles of criticism in Kannada. Masti's *Adikavi Valmiki* (1938) is one of the finest critical studies on *Ramayana* even today. He has written a critical study on *Mahabharata* (*Bharata-teertha* 1956). His introduction to Bendre's *Nadaleele* is a fine example of poetical criticism. As a critic, Masti has recognised young geniuses like D. R. Bendre, K. V. Puttappa, P. T. Narasimachar, V. Seetaramayy, Goruru, Betageri, G. P. Rajaratnam etc. He wrote introductions to their works and helped them to come forward.

Masti started collecting folk literature in his younger days. He is the first to write on folk literature and Karnataka culture. Masti has written a biography of *Rabindranath Tagore* (1935) and *Shri Ramkrishna* (1936). His autobiography *Bhava* consisting of three volumes (1350 pages) published in 1969 contains the reflections of a great genius. In all, Masti is a master of modern Kannada prose. He has used the language for a variety of purposes, description, philosophical exposition, argument, reflection, humour etc., and in every one of these has proved the inherent strength of the language. In his prose, we can see the simplicity, lucidity, grace, refinement and lively expression of thoughts.

Masti is a good orator. His speeches are quite stimulating. He is a great creative genius in India of the present age. Masti's life and literature are a product of Indian culture.

*Mavinakere Ranganath : (ed) 'Shrinivasa' 1972., H. M. Nayak : (ed) 'Shrinivasa Sahitya' 1975; L. S. Sheshagiri Rao : 'Masti Venkatesh Iyyangar' 1975; Masti : 'Bhava' (Autobiography); personal discussion with the author. G. M. Hegde's thesis on Masti and his works has been accepted by the Karnatak University, Dharwal for the Ph.D. degree.*

G. M. HEGDE

AIYAPPAN, A. (DR.) (1905- )

Born on 5 February, 1905 at Maruthayur, Pavaratti, Trichur District, Kerala. Aiyappan was

educated at St. Joseph's High School, Pavaratti, Victoria College, Palghat, Presidency College, Madras. He took Ph.D. (London University) studying Anthropology at the London School of Economics, under Professor B. Malinowski and Professor Sir Raymond Firth. On return he held jobs at the Madras Government Museum as Curator for Anthropology (1929-1940), Director, Government Museum till 1959 and till 1967 as Professor of Anthropology in the Utkal University, Bhubaneswar, Orissa and concurrently as Hon. Director, Tribal Research Bureau under the Government of Orissa. At Bhubaneswar, he edited the *Journal of Historical Research*.

During 1953-54 he was Visiting Professor at the Cornell University, Ithaca, New York.

Dr. Aiyappan organised two major exhibitions at Madras, one in connection with the Avadi Congress and another in connection with the Buddha Jayanti. It was also his privilege to celebrate the Centenary of the Madras Government Museum in 1951. The week-long celebrations were inaugurated by Jawaharlal Nehru.

Dr. Aiyappan was the founder-Secretary of the Society of Painters; Vice-President of the Archaeological Society of South India and Founder-President of the Social Science Association in Madras.

In his home state, Kerala, Dr. Aiyappan was Vice-Chancellor of the Kerala University; later Special Officer in charge of the Tribal Welfare Research Institute at Calicut and Chairman of the State Planning Commission's Committee to draw up schemes for tribal welfare for the Fifth Plan.

Dr. Aiyappan was the recipient of the Sarat Chandra Roy Medal from the Asiatic Society, Calcutta, for his distinguished Research work in Anthropology in 1980. He was honoured by the Royal Anthropological Institute of Great Britain by being elected as an Honorary Fellow of the Institute; he was the first Indian to be so honoured.

In 1978, Dr. Aiyappan was nominated by Government of India, Ministry of Education as Chairman of the National Organising Committee in connection with the meeting at New Delhi, of the International Congress of Anthropological and Ethnological Sciences.

Among his major publications are—*The Nayadis of Malabar*—1935; Madras Government Press; *Izhavas and culture change*—1944; Madras Government Press; *Society in India*—1954; Book Centre, Mount Road, Madras - 2; *Social Revolution in a Kerala Village*—1964; Asia Publishing House, Bombay; *Personality of Kerala* (Tagore Endowment Lectures) —1982; Kerala University, Trivandrum. In these

lectures, the social history of Kerala is traced from pre-historic times.

*VISWA VIJNANA KOSHAM Vol. 1 National Book Stall, Kottayam; SAHIYAKARA DIRECTORY Kerala Sahithya Akademy, Trichur; ENNATHE SAHIHYAKARANMAR By C. P. Sreedharan National Book Stall, Kottayam.*

TATAPURAM SUKUMARAN

### AYYAPPAN, KUMPALATHUPARAMPIL (1889-1968)

K. Ayyappan, a prominent social reformer, political leader, journalist and rationalist- popularly known as *Sahodaran Ayyappan*- was born at Cherayi in the former Cochin State on 22 August, 1889. His father having died while Ayyappan was still a boy, he was brought up by his elder brother, Achyuthan Vaidyan. Ayyappan had the rare good fortune to meet seers like Chattampi Svamikal and Sri Narayana Guru, who used to visit his house. He was educated at Paravur, Calicut and Madras. On account of his illness, he was not able to complete his studies in Madras. On his return he interested himself in literary pursuits and social reform. It was on the advice of Sri Narayana Guru that Ayyappan continued his studies at Trivandrum and took the B.A. degree. He later joined the law college at Trivandrum but was not able to complete the course.

On his return from Trivandrum, Ayyappan immersed himself in social reforms activities. Abolition of caste and its disabilities was his main programme. He propagated the idea that caste and all its evil features must be opposed. He organised a band of liberal young Ezhava and Pulaya youngmen and on 29 May, 1917 staged inter-caste dinner, which raised a furore of opposition among the orthodox sections of society-even among the Ezhavas, who were suffering from the evil effects of caste. The participants in the dinner were excommunicated by their own caste group and were nicknamed *Pulachovanmar*. In order to eradicate the evils of the caste system, he decided also to promote inter-caste marriages. For this purpose he established in May, 1917 the *Sahodara Sangham* and plunged his heart and soul into its work. He started a monthly journal entitled, *Sahodaran*, as the mouthpiece of this organisation. The whole venture had the blessings of Sri Narayana Guru, his moral preceptor.

The establishment of the Sangham released forces of a protest movement in Kerala, which later assumed formidable proportions and finally led to the eradication of many evils. One of the earliest

activities of the organisation was to raise the question of right of way for the lower castes. Sringapuram in Kodungallur was an important bazaar inhabited by Saraswat Brahmanas. Lower caste people were not allowed to travel along the public road through the bazar. Ayyappan defied the convention and led a procession of low-caste people along the road. Another achievement of the organisation was the opposition it aroused against animal sacrifice performed and the vulgar songs sung at the Kodungallur temple on the occasion of the Bharani festival. Ayyappan and his companions, who spoke against these practices, were cruelly manhandled by the supporters of the festival. But the movement ultimately persuaded the Cochin government to prohibit these practices throughout the State.

Ayyappan also took a leading part in labour union activities. His activities extended to the industrial town of Alleppey. It was through his speeches and writings that labourers first began to hear of Karl Marx, Lenin and the Russian Revolution. He was also one of the founders of the rationalist movement in Kerala. He acted as the first editor of *The Rationalist*, when it was started in 1928.

Ayyappan left the indelible impression of his personality on the political scene also. He was in the forefront of the movement for adult franchise and responsible government in the Cochin State. He was elected to the Cochin Legislature several times. He supported all liberal proposals and raised his voice against casteism and all kinds of social evils. He was elected as Deputy-President of the Legislature while Sir Shanmugham Chetty was the Dewan of Cochin. When responsible government was introduced in Cochin State, he served as a minister twice. When the Travancore-Cochin State was formed, he was included in the first popular ministry (1949), but he resigned from the ministry some months later (1940). For the last fifteen years of his life, he kept himself away from active politics. He died on 6 March, 1968.

Ayyappan had a facile pen. He wrote extensively on diverse topics. He paid much attention to clarity of thought and expression in his writings. He coined new words and phrases to express his ideas clearly. He worked ceaselessly for social reform in Kerala, which in later years bore fruit. His life was unostentatiously simple and pure.

He married Parvati, the daughter of Ayyakkutti, a judge in the Cochin Judicial service, in 1930. His marriage within his own caste raised a furore of protest, as it was against his own principle of inter-caste marriages. He had two children, Aisha and Sugathan.

*M. K. Sanu, Sahodaran K. Ayyappan (Malayalam), (D.C. Books, Kottayam, 1980); K. I. Subrahmanian, Sahodaran Ayyappan (Malayalam), Cochin, 1973.*

A. P. IBRAHIM KUNJU

AYYAR, A. S. P. (1899- )

A. S. Panchapakasa Ayyar, the well known writer in English, who was also a judge of Madras High Court, was born on 26 January, 1899, in a village now in Kerala. A brilliant student at school and college, he passed the B.A. degree examination with a "double first class". In the F.L. Examination, after studying in the Madras Law College, he took a first class. While studying for the B.L. Degree, he received a J.N. Tata studentship and, in England, passed the I.C.S. open competitive examination in August, 1921. He also took the M.A. degree from Oxford University, studying history.

Returning to India, he served in many parts of the old Madras Presidency in the executive branch. Later, on transfer to the judicial branch, he was District and Sessions Judge. He was noted for his spirit of independence, and he often expressed nationalist views with indiscreet bluntness. As a result, he was twice superseded. It was not till after independence that he was promoted to the Madras High Court as Judge, in 1948. He retired in 1959, and died not long after.

or, he was notable for his versatility and volume of work. He wrote novels and short stories, drama, biography, autobiography, religious literature, literary criticism, and jurisprudence. He also produced some poems.

He was perhaps best known for his account of his experiences abroad, *"An Indian in Western Europe"*, published in two volumes in 1930. Utterly unconventional in his outlook, he was nevertheless rigidly orthodox in his social customs. The story of this young Indian who, despite all temptations, abstained from meat, drink and tobacco, made a great impression when it appeared. Another work of the same genre was his *"Twenty-five Years a Civilian"*, published in 1962.

His five plays have not endured. He had ideas, but failed to express them in dramatic form. Thus, his plays are cluttered up with long monologues and with almost every character speaking alike. *The Slave of Ideas and Other Plays*, published in 1941, included *Sita's Choice*, *A Mother's Sacrifice* and *In the Clutch of the Devil*. The other play, which appeared in 1942, was *Trial of Science for the Murder of Humanity*. Of his

four novels, *Baladitya* is perhaps the best known. Like a later novel, *Chanakya and Chandragupta*, it was meant to be a historical romance or novel. The author had always a sense of history and he had the capacity of being moved by greatness. These qualities are evident in these novels. The other two are *The Legions Thunder Past* and *Three Men of Destiny*.

Ayyar wrote a number of short stories. Some he retold from Hindu mythology, of which he was fond. The others were his creation. The author had a didactic purpose nearly always and he often sacrificed artistic effects. Nevertheless, he was often humorous and he was always readable.

A staunch Hindu, he wrote in *Sri Krishna, the Darling of Humanity* a rebuttal of criticism of his religion. This is a moving book. Two other books in this genre were *A Layman's Bhagavad Gita* and *Brahma's Way*. His aim was, in his own words, to spread the "Gita's teachings to the best of my ability among the modern generation of laymen".

A translator and literary critic he rendered two plays of Bhasa and later wrote his life. In jurisprudence he wrote *The Contribution of Law to Jurisprudence*.

Ayyar was keenly interested in things of the mind. He was President of the Archaeological Society of South India. He was also a brilliant and ebullient conversationalist.

*All the information gathered from personal talks with relatives or friends of the jurist.*

N. S. RAMASWAMI

AZAD, ABDUL AHAD DAR (1903-1948)

Abdul Ahad Azad was born in a well-to-do family of Dars in village Ranger, twenty-five kilometers away from Srinagar (Kashmir) on 13 June, 1903. His father, Khawaja Sultan Dar was a practising mystic and a scholar of Persian. Azad received early education from his father and was later admitted to a local Maktab. He passed Munshi (Intermediate in Persian) examination as a private candidate after some time. Azad joined his family grocery shop for a while, till he was appointed as a teacher in government primary school, Zuihama in 1919. He served in different areas and was elevated to Headmastership in 1944. He was transferred to Surasyar School in 1946, where he continued to serve till his death.

Azad was married to Mukhti, a peasant girl, at a young age. She survived him and died in late sixties. He had a son, who died young. Azad never recovered from the trauma of this cruel stroke of luck.

Azad was influenced by great literary tradition of Persian language and enjoyed the poetry of Khayam, Saadi and Hafiz Shirazi. He also studied Urdu poets like Mir Taqi and Mirza Ghalib, and admired their mastery over Urdu Ghazal. But, above all, he was inspired by the powerful poetic stream of his native Kashmiri language. The golden trail blazed by poets like Lalla (13th century A.D.) Habba Khatoon (17th century A.D.), Rasool Mir and Maqbool Kralawari (19th century A.D.) convinced him of the latent potentialities of Kashmiri as a vehicle for his self-expression. Although he started with Persian and Urdu which was fashionable then, he soon discovered his moorings in Kashmiri poetry. He used *Janbuz* as his pen name but only for a short while. The advent of Pirzada Ghulam Ahmed Mehjoor on the literary firmament of Kashmir in early thirties, almost swept him off his feet. He became a disciple of Mehjoor's simple but elegant style and he tried to emulate him. He also started writing a full fledged literary biography of Mehjoor. This, subsequently, blossomed into a voluminous and first ever 'Tazkira' of Kashmiri poets from Lalla to Mehjoor (D. April 1952). The book has since been published by Jammu and Kashmir Cultural Academy in 3 volumes and is running its second edition.

Azad soon came into contact with Pandit Prem Nath Bazaz, the prominent Kashmiri political activist and journalist. Bazaz was a Radical Humanist and a follower of M. N. Roy. Under his influence, Azad's break with Mehjoor was complete. He switched from the traditional Kashmiri genres of Wachun and Ghazal to Nazam. He is the first Kashmiri poet who introduced Marxist ideas in Kashmiri poetry. Although he was greatly influenced by Iqbal's Urdu diction and his modern vocabulary, he could not reconcile himself to his emphasis on Islamic revival. Azad's poems, imbued with an agnostic content unknown to Kashmiri literature till then, began to appear in Bazaz's paper, *The Hamdard*. As an associate of Bazaz, Azad also opposed the National Conference movement led by Sheikh Abdullah. Consequently, when the National Conference came to power in 1947, Azad was a *persona non grata* with the new establishment. Bazaz wrote a book on his political ideas entitled *Shaire Insaniyat* (the poet of Humanism), in which he stated that he was more influenced by Azad than vice versa.

Azad, in his last years, had so much drifted away from his previous idol, Mehjoor, that he wrote some satirical parodies of Mehjoor's compositions attacking latter's pious postures and tomb-worship.

Azad was a keen student of literary history and criticism also. He salvaged some valuable Kashmiri manuscripts. He published *Kulyati Maqbool* and established the author of *Mathnavi Gulraz* as a lyricist in his own right. His monumental work *Kashmiri Zaban Aur Sheeri* (History of Kashmiri language and poetry) is patterned after Maulana Shibli's Urdu work *Sharul Aajam*. It is a pioneering work on the biographical and critical studies of Kashmiri poets. Though not convincing in its linguistic formulations at places, it has acquired the status of the most authentic reference book about Kashmiri poets.

Azad was a man of dark complexion and had pleasing manners. He was well-read. He donned Shalwar-Kamiz with a coat and a turban as headgear. He was unorthodox in his religious and political views and found himself isolated from Muslim orthodox society.

Azad began the Marxist orientation of Kashmiri literature which was further developed by contemporary poets like Nadim and Rahi. His experimentation with Nazam broadened the poetic range for Kashmir poets. Azad's poem *Dairyav* (the river) is still unsurpassed in Kashmiri literature as far as the sweep of humanistic ideas and fluency of form is concerned.

He breathed his last at a young age of 45, on 14 April, 1948, following an attack of appendicitis. His erstwhile Guru, Mehjoor wrote his chronogram. He is buried in his native place, Ranger.

*Kashmiri Zaban Aur Shairi* : Edited by Mohammed Yusuf Taing; *Kulyati Azad* : Edited by Dr. P. N. Ganjoo; *Ghashir* : Edited by M. L. Saqi; *Azad* : Edited by Prof. P. N. Pushp.

MOHAMMED YUSUF TAING

AZHICODE, SUKUMAR (DR) (1926- )

Outstanding literary critic and great orator, Sukumar Azhicode is an erudite scholar not only in Malayalam, but in Sanskrit and English as well. He blazed a new path in Malayalam literary criticism by concentrating on individual works and writers, going deep in search of the quintessence of the works and subjecting them to close study. Such are his criticisms which started with a penetrating investigation of Kumaran Asan's *Chintavishtayaya*

*Seetha* - '*Asante Seetha Kavyam*'. His evaluation of the lyrical poet Changampuzha Krishna Pillai in '*Ramananum Malayala Kavithayum*' was followed by a very trenchant criticism in '*Sankara Kurup Vimarsikkappetunnu*', both of which marked him out immediately as a controversial critic. He is more a thinker and an authority on Gandhian thought as shown in '*Mahatmavinte Margam*' which is the only full-length study of Gandhism in Malayalam. His eloquence is widely admired and adds another dimension to his literary criticism. He represents the yearning of the writers to infuse life and literature with the universal elements in Indian culture and thought and his influence pervades areas beyond literature.

Sukumar Azhicode was born on 24 February, 1926, at Azhicode, North Malabar, Kerala, as the son of Vidwan P. Damodaran and K. T. Madhavi Amma. After High School Education in Chirakkal Raja's High School, he took B.Com. degree from St. Aloysius College, Mangalore, in 1946. By then he had become renowned as a writer and a speaker. A Gandhian in ideal, he became a staunch worker of Indian National Congress. Later he joined the Editorial staff of *Deena Bandhu* a daily from Ernakulam, and *Malayala Harijan*, the Malayalam version of Gandhiji's '*Harijan*'. In 1947 he became the Sub-editor of *Desamithram* and in 1948 that of *Navayugam*, both from Cannanore.

During 1948-1953 he was a teacher in Raja's High School, Chirakkal. Then he took a degree in teaching. He joined St. Aloysius College, Mangalore as Lecturer in Malayalam and Sanskrit. In 1954 he took his M.A. degree in Malayalam with First Rank from the University of Madras. He also took M.A. in Sanskrit in the next year.

He joined as Lecturer in St. Joseph's College, Devagiri, Calicut, where he was teaching Sanskrit and Malayalam. While working in the Devagiri College he edited a daily, *Dina Prabha* from Calicut, and contested in the Parliament seat from Tellicherry on the Congress ticket. In 1962 he became the Principal of S.N.M. Training College, Moothakunnam. He was appointed as Professor of Malayalam of Calicut University in 1971 and afterwards served as its Pro-Vice-Chancellor from 1974-1978.

Sukumar Azhicode is an Executive Committee member of the Kerala Sahitya Akademi and the Central Sahitya Akademi. For more than a decade, he was the President of the Samastha Kerala Sahitya Parishat. He took his Doctorate degree from the University of Kerala, the subject of his thesis being 'The influence of foreign literatures in Malayalam

Literary Criticism'.

*Ennathe Sahithya Karanmar* - By C. P. Sreedharan, National Book Stall Kottayam; *Gadya Sahithya Charithram* - By T. M. Chummar, National Book Stall, Kottayam; *Kairaliyude Katha* - N. Krishna Pillai, National Book Stall, Kottayam. *Sahithya Kara Directory* - Kerala Sahithya Akademy, Trichur.

TATAPURAM SUKUMARAN

AZMI, KAIFI (1918- )

Kaifi Azmi came to limelight as an Urdu poet and lyricist during the post-independence era. He also distinguished himself as a trade union leader from Bombay.

Sayyad Athar Hussain Rizvi alias Kaifi Azmi was born about 64 years ago at Majwan in Phulpur tehsil of Azamgarh District, U.P. His father Sayyad Fateh Husaain Rizvi was a landlord and was employed as a tehsildar in the erstwhile princely state of Bilhara, U.P. He belonged to the Shia sect of Islam. He spent his childhood at his native place Mijanwa and at Baharaich. Here he had his first lessons in poetic composition under the guidance of his father, brothers and the noted poets of the time, Mani Jyayssi and Sheik Baharaich.

Kaifi had no formal schooling as such. Unlike his brothers who had been to English convent, young Kaifi was sent to Sultanul Maderis, an orthodox religious institution at Lucknow. But did not feel at ease here owing to strict discipline and authoritarian attitude of the management. Already at Baharaich he had come under the influence of national movement and was much impressed with the leadership of Gandhiji and martyrdom of Bhagat Singh. Kaifi carried his impressions about the freedom struggle to Lucknow. Protesting against the treatment of the authorities, he and his friends formed an 'Anjuman' (Students' body) and went on an indefinite strike. During the strike period Kaifi began to attract attention of the people by composing and singing poems on the exploitation of the management. His poem Muflis-e-Talibe-e-Ilm (Students in Distress) had a spellbound effect on the audience who accorded him public recognition. His reputation as a rebel poet spread soon to the city and was called upon by eminent Urdu litterateurs such as Ali Abbas Hussain and Ehtasham Hussain. The latter introduced him to the office-bearers of the Students' Federation of Lucknow where he met his close friend and another distinguished Urdu poet, Ali Sardar Jaffrey.



Owing to some personal problems, Kaifi had to leave Lucknow for Kanpur. This proved to be the greatest turning point in his personal life. His visit coincided with the beginning of the Second World War. While moving through the city he was shocked to observe the appalling conditions of factory workers and labourers who were engaged in production of war materials. Their miseries and exploitation stirred his sensitive poetic mind. He soon became aware of the basic problems of the down-trodden and the oppressed and the causes of industrial unrest. Although he participated in the "Quit India" movement, he soon realised that attempts on the part of the Congress and other political organisations were not sufficient to ameliorate the conditions of the peasants and workers. He gradually drifted towards communism and started thinking about various solutions to the multifarious problems and socio-economic injustice through Marxist doctrines. The outcome of his emotional turmoil resulted in bringing out his first poetic work *The Zankar* (Vibrations). His poem *Akhiri Imtihan* or the *Last Trial* was much appreciated in the Urdu knowing world. He started taking greater interest in communism because of his friends and party workers such as Muhammad Mehdi, Sultan Niyazi, Kazi Jaleel Abbasi and Mahmud Jaffar.

At the close of the War Kaifi migrated to Bombay and accepted an assignment under Sajjad Zaheer as a sub-editor of *Kaumi Jang* a Communist journal in Urdu. He joined the party commune at Khetwadi, Bombay and dedicated himself to the party work on a meagre monthly allowance of Rs. 30. At the commune he met distinguished communists including P. C. Joshi, Shafiq Naqvi, Aardesai and S. A. Dange. He also had an opportunity to meet the British communist leader Rajni Palme Dutt.

In Bombay, Kaifi actively participated in trade union activities. He successfully organised unions of Bidi and Shoe workers and was an active leader of the Tenants Association and the Girni Kamgar Union. For several years he was member of the Executive of the Bombay and Maharashtra units of the Communist Party of India.

In the field of literature, Kaifi has his own distinct place as a progressive, revolutionary poet. He has associated himself with the Progressive Writers' Movement and participated in its proceedings along with Mulkraj Anand, Krishanchand, Khwaja Ahmed Abbas and Sajjad Zaheer. The most notable collections of Kaifi's works are—*Zankar*, *Akhiri Shab* and *Awara Sajde*. He contributed several articles to the *Kaumi Jang* and other leading Urdu journals. He

also wrote a critique on Sahir Ludhianvi in *Naya Adab Ke Memar*. He has been associated with the film industry as a leading lyricist and his songs are much appreciated. His best hits are to be heard in films such as *Haqueeqat*, *Akhiri Khat* and *Heer Ranja*.

In his early life, Kaifi was very much influenced by great Urdu poets such as Ghalib and Mir Anees. He also acknowledges gratefully the influence of Ehtasham Hussain, Josh Malihabadi and Ali Sardar Jaffrey on him. Sajjad Zaheer's *Angare* and Yashpal's *Viplav* are the two works which show imperishable impact on the works and philosophy of Kaifi. His career as a poet is marked with mixed response from his admirers and critics. His collection of poems *Awara Sajde* is full of explosive thoughts and has been subjected to heavy criticism by a section of Urdu litterateurs.

Kaifi has a compact family. His wife Shaukat is a great stage artist. She is actively associated with the Indian Peoples Theatre Association and Prithvi Theatres. His son Ahmer is a cameraman in the film industry, while his daughter, Shabana Azmi is a renowned film actress. Although he has an imposing personality, he is extremely polite and unassuming. He is a poet with personal warmth and pleasant mannerism. He has been a recipient of several honours and awards. The Government of India honoured him by awarding *Padmashree* to him in 1976. He was rewarded by Sahitya Akademi and Uttar Pradesh Urdu Akademy, for his excellent poetic work *The Awara Sajde*. He is a recipient of the Soviet Land Nehru Award. Some of his poetic works are translated in several languages including English, Russian, Uzbek, Persian and Arabic. In 1960 he visited Soviet Union.

Though partially disabled at present, Kaifi Azmi still feels strong to fight for the cause of the weak and the down-trodden. Voicing his concern on the present political conditions, he states that democracy in India can not solve problems relating to socio-economic structure and unemployment. According to him, although democracy is the choice of the Indian people, the Government is still concentrated in the hands of the exploiters. To stop this exploitation, democracy should have more and more leftist elements in it.

*Personal interview with Shri Kaifi Azmi on 16th January, 1980; Kaifi Azmi, Akhri Shab, Qutb Publishers, Bombay, 1947; Kaifi Azmi, Awara Sajde, Maktab-e-Jamia-Delhi, 1974; Muhammad Hassan, Jadeed Urdu Adab, Maktab-e-Jamia, Delhi, 1975; Sulemain Ashar Javed, Tanqeed-e-Shair, National*

*Book Depot, Hyderabad, 1971; M. A. Patel alias Aijaz Madni, Subah-e-Adab, Lucknow, 1976.*

**D. A. DALVI & ZAHEER HASAN**

## **BACHCHAN, HARIVANSH RAI (1907- )**

Popular, romantic Hindi lyricist and poet, better known by his pseudonym Bachchan, is Dr. Harivansh Rai, of a Shrivastava (Kayastha) family. In the first volume of his autobiography he has traced his lineage to the Munshi family belonging to Chitragupta class and described in details how this caste is a much maligned caste in U.P., hated by the Brahmins, looked down upon by the Banias and dubbed by Kshatriyas as half Muslim. In one of his *Rutais* in *Madhushala*, his most popular work, he says that his forefathers had drunk so much wine that in his own blood there is seventy-five percent *Hala* or wine. He is personally a teetotaler, and free of all caste or communal considerations. His second marriage was with Shrimati Teji Pandit, a Punjabi lady, from Lahore, and his son, the popular film-star Amitabh, married a Bengali, Jaya Bhaduri.

Born on 27 October, 1907, in Allahabad, in an humble family, he had to struggle hard, against odds in his childhood. His early education was in Kayastha Pathshala, where he was appointed as a Lecturer in English after doing his M.A. in English Literature from Allahabad University. He served as a Lecturer in the Department of English in Allahabad University from 1942 to 1952. He went to Cambridge University, where he did his Ph.D. on *W.B. Yeats and Cultism* and returned to India in 1954. After working as a Hindi Advisor under the Ministry of Information and Broadcasting, at All India Radio, Allahabad, Bachchan went to Delhi, as Hindi Officer, in the Ministry of External Affairs, to work under Jawaharlal Nehru. Jawaharlal Nehru wrote a short preface to the English translation of Bachchan's most popular poetic work *Madhushala*, entitled *The House of Wine*. This work was originally published in Hindi in 1933 and sold in more than 100,000 copies. The English translation is by Marjorie Boulton and Ramswaroop Vyas

After retiring from his assignment at the Ministry of External Affairs, Bachchan was nominated as a member of the Rajya Sabha, in the Indian

Parliament. Now he lives in Bombay, with his two sons, Amitabh and Ajitabh. He has also practically retired from the world of Hindi poetry, as he declared in the preface to his last poetic collection *Jai Sameta* (Withdrawing the Net) in 1972. Yet his poetic output is very extensive. His original and translated collections of poems are forty-six in number, beginning with the earliest '*Tera Haar*' (1932). Amongst his translations, though *Madhushala* is modelled on Rubaiyat Omar Khayyam, are *Khayyam Ki Madhushala* (1935); Shakespeare's plays *Macbeth*, *Othello* and *Hamlet*; poems of W.B. Yeats and sixty-four Russian poems. His translation of Shakespeare's *Macbeth* was directed and put on board by Bachchan's wife Shrimati Teji Bachchan, who was given a munificent grant by Jawaharlal Nehru, for her Hindustani Theatre. He received the Sahitya Akademi Award for his *DO CHATTANENEN* in 1965.

As a poet Bachchan is ranked as a romantic post-chhayavadi poet, who popularised Hindi poetry in poets' gatherings (Kavisammelans) by regaling the audiences with his sweet voice. The strong *forte* of his early poems was the frank Byron-like sensuous and confessional note. He pleaded for free love and encountered the wrath of many orthodox and conservative critics. Though a subjectivist and one who had reached the acme of simple heart pouring elegiac song-sequence composed after the death of his first wife Shyama, in 1938, entitled *Nisha Nimantran*, Bachchan could not remain entirely unaffected by the socio-political milieu. In 1943, during the Bengal famine, he wrote *Bangal Ka Kal* (also translated in Bengali as *Kaler Kavale Bangla*). In 1948, after Gandhi's murder, he composed two long poems : *Sut Ki Mala* and *Khadi Ke Phool* (One hundred and eight poems composed along with Sumitranandan Pant as homage to the Mahatma).

In 1958, his collection *Buddha aur Nachghur*, records the poet's disillusionment with the West. After his tour abroad, the mood of the poet changes. He is no more the same naive romanticist, crying out his heart or celebrating the joy in nature or the world-at-large, he turns pensive. After a stint at deliberately writing in a folk-idiom as in *Tribhanga* (1961), he turns to the more serious problems of life as in *Hanuman barax Sysiphus* (*Do Chhattanenen*), or in the long poem congratulating Jean Paul Sartre, refusing



to accept the Nobel Prize, or in the poem ridiculing the reign of autocracy before Emergency in a poem like *Abbar Devi. Jabbar bakra*. Now his more interesting statements on lyre and world are contained in his four volume autobiography, entitled *Kya Bhuloon, Kya Yad Karoon ?* (1969) (What shall I forget, what shall I remember ?); *Need Ka Nirman Phir Phir* (1970) (Building the nest again and again); *Basere se Door* (1977) (Away from the habitat); *Pravasi Ki Diary* (1971) (Diary of a Traveller).

They are very readable and confessional pieces of lucid prose. Besides these works Bachchan wrote a book on poet Pant, a few literary essays and short stories in his early days. He was honoured by a *Padmashree*. He received the Soviet Land Nehru Award and also the Afro-Asian Writers' Lotus Award. A volume of his letters is also published.

Critics like C. Balkrishna Rao thought that Bachchan's translations of Shakespeare's plays, or his poems on Gandhi's death or Bengal famine are weak, like his poetic rendering of Gita, in *Jan-Gita*. His poetry was full of the stock and stereotyped imagery of love and death. But credit ought to be given to him for making modern Hindi poetry more colloquial and nearer to the common language of the people. His publication *1200 Letters of Pant* created controversy, as the book in its original form, had to be withdrawn.

*Hindi Sahitya Kosh, Vol. 2, edited by Dr. Dharendra Varma, Allahabad University, 1963; Three Volumes of Dr. Bachchan's Autobiography in Hindi, listed in the entry; Bachchan : Vyaktitva aur Krititva : edited by Banke Behari Bhatnagar (on Bachchan's 60th Birthday); Bachchan : Nikatse : edited by Ajit Kumar (on Bachchan's 65th Birthday); Bachchan Ke Patra (letters); edited by Jivan Prakash Joshi.*

P. MACHWE

## **BADAL, PRAKASH SINGH (SARDAR)** (1925- )

Politician, administrator, sportsman, educationist, and religious leader, Sardar Prakash Singh Badal belongs to a well-known zamindar family of Punjab, in Ferozepore district. He was born in village Abulkhurana (now in West Pakistan) on 21 April, 1925. His father was Sardar Raghuvir Singh.

After completing his early education in his village, Sardar Prakash Singh Badal joined the Forman Christian College at Lahore, from where he

graduated. He was a prominent social worker and was an active member of a number of social and cultural organizations. He married Shrimati Surrinder.

Prakash Singh Badal entered politics in 1947 as a member of the Shiromani Akali Dal. He served as a Sarpanch of his village Panchayat and later as Chairman of the Block Samiti. He also served as a member of the S.G.P.C. and a member of its executive for many years.

Sardar Prakash Singh Badal was elected to the Punjab Vidhan Sabha from Malout constituency in 1957 on the Congress ticket. He was given the Congress ticket in pursuance of an understanding between the Congress and the Akali Party. He was re-elected to the Punjab State Assembly in February 1969. From 1969 to 1970, he served as Minister for Community Development, Panchayati Raj, Animal Husbandry, Dairy and Fisheries. He was an extremely popular figure and soon in 1970, he became the Chief Minister of Punjab.

Prakash Singh Badal could not continue as Chief Minister for long. He had not merely to leave the Chief Ministership but after the findings of the Chhangani Commission, there was also a demand that the former Chief Minister and his six ministerial colleagues should resign not only from the state legislature but also from the membership of the Akali Party as the *prima facie* case had been established against them. It was in August 1975, that opposition to his continuance was at its highest.

Prakash Singh Badal became a member of the Lok Sabha in 1977. He also served as a Union Minister for Agriculture and Irrigation.

On 20 June, 1977, he once again became the Chief Minister of Punjab. According to the *Tribune*, when the Governor of Punjab administered him the oath of office and secrecy, slogans of Sher E Punjab Prakash Singh Badal and Sat Sri Akal rent the air.

The Chief Ministership, however, was not a bed of roses for Prakash Singh Badal. Discontent among the opposition parties was growing. On 18 September 1977, the *Patriot*, New Delhi wrote :

"The coalition Government of CPM backed alliance of the Akali Dal and the Janata Party, headed by Mr. Prakash Singh Badal is about to complete 3 months in office. But it does not still appear to have made a start."

Prakash Singh Badal was also not satisfied with the way confusion and chaos were spreading. He accused the Congress Party of spreading "chaos". He said the Congress was trying to create a difference between the farmers and Harijans and playing with public sentiments.

Though there was a tremendous opposition, Prakash Singh Badal enjoyed the support and confidence of the Akali Dal and the Janata Party. He had returned to the Punjab State Assembly on their support from Gidderbaha constituency in Faridkot district. He was unanimously elected as the leader of the Akali Dal Legislative Party at a meeting held at Amritsar on 15 June, 1977.

Prakash Singh Badal has a deep faith in parliamentary democracy and the cabinet system of Government. He has shown over the years his commitment as a public functionary to "a clean and honest Government for the people." He wants that the Government should try to root out corruption from public life. According to him, the Akalis had to fight against the Congress in Punjab time and again because of its corruptions and misdeeds.

On 11 October, 1978, when a former political secretary of Sardar Sukhjinder Singh, Education Minister, Punjab, brought out some charges of corruption against the Minister, Sardar Prakash Singh Badal immediately asked the Minister to tender his resignation from his Cabinet. But when, the Education Minister ignored his request, thereby undermining the constitutional conventions and practices, the Chief Minister recommended to the Governor of Punjab Shri Jaisukhlal Hathi to dismiss Sardar Sukhjinder Singh from the office of the Minister with immediate effect on 12 October, 1978 and the Governor issued an order the same day for the dismissal. Earlier on 24 June, 1977 Prakash Singh Badal went to Sri Anandpur Sahib, the birth place of Khalsa and took a sacred oath to root out corruption from the public life of Punjab.

A unique feature of Prakash Singh Badal's political career has been that he has enjoyed the support and confidence of all the major political parties. He was supported by the Congress, the Akalis, the CPM, and the Janata, from time to time. He has held positions of power and responsibility both in the State and in the Centre.

He has suffered imprisonment a number of times, in the various movements sponsored by the Akali Party. He has taken active part in the Punjabi Suba Agitation and at the same time he has worked for the uplift of the Harijans and for the active promotion of Hindu-Muslim unity and communal harmony.

Prakash Singh Badal is a great educationist. He has remained connected with a large number of schemes for the promotion and expansion of education. He is a member of the Nankana Sahib Educational Trust, Ludhiana. As a sportsman and a patron of sports, Badal has played a significant role. He was responsible for the State support to sports in

Punjab and for the constitution of Panchayati Raj Sports Council, the first of its kind in the country.

Prakash Singh Badal has some difference of opinion with other Akali Leaders such as Sant Harchand Singh Longowal. According to a report in the Hindustan Times of April 15, 1983 : LONGOWAL BADAL SET FOR SHOWDOWN, Prakash Singh Badal did not approve Sant's action in dissolution of the Delhi Akali Dal. But he supports the Sant's demands and ideas such as the principle of linguistic States, a full-fledged capital for Punjab, control of Bhakra-Nag Dam to Punjab etc. According to a recent PTI report, published in the Hindustan Times on 28 May, 1983, the Akali Dal has decided to boycott Assembly election in Punjab, if and when held, till its demands were met to its satisfaction. Stating this at a Press Conference, Prakash Singh Badal, leader of the Opposition in the Punjab Legislature, said it was a baseless fighting, a political battle and were not sincere about their demands, Badal said : 'We have even resigned our assembly seats in support of our demands and in protest against the Centre's failure to concede them.'

Badal lives in a village 'Badal' in Muktsar Tehsil of Ferozepur in Punjab.

*India's Who's Who, 1977-1978, New Delhi, 1978, pp. 199-200; Press Statements of Sardar Prakash Singh Badal as Chief Minister of Punjab, 1978 etc; The Indian Express, New Delhi; The Tribune, Chandigarh; The Hindustan Times, New Delhi; The Patriot, New Delhi; Brief Life Sketch of Sardar Prakash Singh Badal issued by the Directorate of Public Relations, Punjab, Baba Kharak Singh Marg, New Delhi, 1978; Punjab Vidhan Sabha Who's Who, Punjab Vidhan Sabha Secretariat, Chandigarh, 1977, pp. 177-178; JNU Press clippings collection : India : Biographies.*

B. M. SANKHDHER

## BADAUNI, SHAKEEL (1916-1970)

Shakeel Ahmad was born at Badaun on 13 August, 1916. His father Munshi Jamil Ahmad was a sufi of the 'Qadri silsila' and was known as 'Sokhta' (the burnt)—possibly the ancestors had lost much due to fire. The family was a Sunni Muslim.

After getting early education in Arabic at home, he went to Islamia High School, Badaun and passed High School Examination in 1936. Then he went to Aligarh Muslim University and graduated therefrom in 1942.

Immediately after graduation, he got a clerical job

in the Supply Department and started living in Delhi. In February 1946, he recited a ghazal in a 'mushaira' in Bombay and his talent was immediately recognised. Kardar, a film-producer offered him Rs. 400 for writing lyrics for his films. Shakeel left his government job of Rs. 60 a month and turned a new leaf on 30 June, 1946.

In Bombay he took to writing songs and lyrics for films. His lyrics for the film 'Dard' brought him instant success and then he wrote regularly for the films. He gave a new poetic glamour to films which till now was missing. He wrote lyrics for 'Mughl-e-Azam', 'Chaudhvin ka Chand', 'Mere Mehboob', 'Babul' and a number of other films.

In 1936, he married Salma Begum and fathered five children. His last visit to Badaun was in 1961 when he came to participate in a Republic Day Mushaira. He recited ghazal after ghazal on popular request. In 1964, he was down with consumption and diabetes. Ill-health prolonged and he breathed his last on 20 April, 1970. His widow died in 1980. His children are in Bombay and well settled in life.

During Ghalib Centenary celebrations, Shri Gopala Reddi, the then Governor of U.P. opened Shakeel Road on 16 March, 1969. As fate would have it, Shakeel could not come to see it. His parental house stands there and at present houses the office of *Hamari Awaz* daily and a reading room under Shakeel Academy.

Since his father lived in Bombay for a long time as a priest in a mosque, his early education was looked after by Maulvi Ziaul Qadri Badauni, a close friend of his father. It was his association with Maulvi Saheb which brought out his literary talents. His first ghazal was composed in 1929 and published in a local paper. Shakeel had a very sweet voice and could charm his audience by the genuine display of passion. His close contacts with Raz and Jigar Moradabadi proved invigorating for the maturity of his art.

Shakeel saw publication and popularity of his works in his own day. 'Ra'naiyan', the first collection of his ghazals was brought out in 1944 by Kutub Khana Azizia, Delhi. Its second edition with a foreword by Jigar Moradabadi was published by Taj Office, Bombay. 'Naghma-e-Firdaus', a collection of devotional verses was published by Maktaba Sultania, Bombay in 1948. 'Sanam-o-Haram', another collection of ghazals was published by Maktaba Jadid, Lahore in 1950. It had a foreword by Firaq Gorakhpuri and a review by Sahir Ludhianvi. Naya Idara, Lahore brought out his two more collections—'Shabastan' and 'Ranginayan'. 'Kulliyat-e-Shakeel', containing most of his ghazals and lyrics

freely available now.

As a man Shakeel was friendly and sociable and had a mellifluous voice and a charming personality. He had neat and clean habits and was always meticulously dressed. His lyrics and ghazals won him wide popularity and he was greatly applauded in 'mushairas'.

Shakeel believed in purposive literature but he never liked the ways of the poets and writers of the Progressive Movement. There is a criticism of life in him but the element of romance dominates.

Shakeel wrote devotional verses in the ghazal form. It was a difficult task as devotional poetry does not admit of exaggeration and linguistic exuberance. It requires a spirit of quiet devotion and simplicity of diction. Shakeel successfully presented that spirit with a felicity of expression which is really remarkable.

Poets like Firaq Gorakhpuri, Jigar Moradabadi and Sahir Ludhianvi and critics like Rasheed Ahmad Siddiqi and Dr. Shakeelur Rehman had a high opinion of his ghazals. His ghazals have a classical tone with a freshness which touches our hearts. Shakeel is more than just a poet of youthful romance. He, indeed, uses the classical symbols of Urdu poetry but from time to time gives his comments on Hali and Iqbal as well as incisive remarks on the life as it is being lived.

His lyrics have an intensity of passion, dramatic turns and spectacular effects. He made a solid contribution in the sphere of lyric tradition and made this genre a work of art. His entry into the film industry was not a loss to Urdu poetry. It gave a new flavour to Urdu ghazal and a poetic glamour to film-songs.

*Shams Badauni : Deed-o-Daryafi' Vol. I, Badaun : 1981; Shakeelur Rehman : 'Shakeel ki Romani Shairi' (The Romantic Poetry of Shakeel) Delhi; Information obtained from Shams Badauni, a poet and an author of Badaun; Forewords to 'Ra'naiyan' (1950) and 'Sanam-o-Haram (1950) by Jigar Moradabadi and Firaq Gorakhpuri respectively.*

ZAHEER HASAN

**BADE GOLAM ALI KHAN (USTAD)**

—See under Khan Bade Golam Ali

**BADODEKAR, GAGANHIRA HIRABHAI**  
(1905- )

Hirabai was born at Miraj on 29 May, 1905.

She began to receive lessons in music when she was just a child from her mother Tarabai, who had received training from Ustad Abdul Karim Khan.

Born in a musical atmosphere, she, along with her brother Suresh Babu, who became a musician of great repute later on, made rapid progress. Very soon, she and her brother both received training from Abdul Karim Khan himself.

When Tarabai found that her children had made enough progress in music, she thought of starting a school of music as a source of income. Accordingly, the Nutan Sangeet Vidyalaya was started in Bombay in 1919.

At this stage, the late Govindrao Tembe himself a maestro, who was of the opinion that the female roles should be played by females alone, took Hirabai and her sisters to Indore to take part in the plays staged by Shankarao Sarnaik, proprietor of the Yeshwant Sangeet Natak Mandali. There they met Khansaheb Bahidkhan who agreed to train Hirabai. They, therefore, all came to Bombay.

For three or four years, Hirabai received a sound training in the Khyal style of music. But to give successful concerts, some other types of music like *Thumri*, Bhajan and dramatic music, are also vitally necessary. Hirabai's brother Suresh Babu who achieved great mastery in *Thumri*, groomed his sister in this type of music.

Convinced that she had sufficiently equipped herself, Hirabai began to give public concerts on her own from the year 1923. With her beautiful voice, Hirabai soon captured the hearts of both the connoisseurs and the uninitiated.

Her skilful artistry and attractive presentation are the highlights of her performances. Her tour in Berar was very successful financially.

On one occasion, the great master, the late Ramkrishnabua Vaze attended her concert. Pleased with her melodious music, he said to her that her music not only gives mental satisfaction to the ordinary listener but that it would also make an invalid lying on his sick bed forget his pain for a few moments. A greater compliment could not be paid to Hirabai's music.

In those days ladies from decent families would not venture to give public concerts, because it was considered degrading. Such concerts were the reserve of a special class of women known in Maharashtra as 'Nayakinis' (Courtesans). While singing, they had to stand and make gestures to please the vulgar section which formed the majority among the listeners. Hirabai was the first musician who sat on the dais like any other Ustad or Buwa with two 'tamboras' on two sides and never deviated from her music. She thus paved the way for ladies from decent families to give their concerts before the public, and their number is fast increasing since then.

Because of her constant tours, the Sangeet Vidyalaya suffered. In 1928 Hirabai thought of starting a dramatic company. It was a leap in the dark. Many of the old companies were facing a lean period and were on the verge of closing. The old plays like 'Sanshayakalloi', 'Manapan' and 'Saubhadra' brought some return but the new plays failed, and the company had to be closed after incurring heavy losses.

Hirabai also played roles in the two talkies 'Suvarnamandir' and 'Sant Janabai'. But the atmosphere in the film world did not suit her temperament, and she decided to concentrate on her concerts. No other musician has given as many concerts as she has done in her career. There has scarcely been a representative music conference in which she is not called upon to perform.

To her goes the credit to a large measure for popularising classical music amongst the masses, and there is hardly a home in Maharashtra where she is not known and regarded with affection.

Hirabai has been the leading exponent of the Kirana style of Indian classical music.

She has travelled extensively all over India giving concerts. In 1949 she went on a concert tour to East Africa. She was also a member of the cultural delegation of the Government of India which visited the Republic of China in 1954.

On the day of India's Independence, i.e. 15 August, 1947, Hirabai had the distinction of singing 'Vande Mataram' from the ramparts of the Red Fort in New Delhi. Similarly, on the occasion when Maharashtra became a separate State in 1960, she had the honour to sing 'Shivnerichya Shivraya' from the Shivneri Fort.

Hirabai has been the recipient of many awards. In 1966 she received the Maharashtra Natya Parishad Award, the Balgandharva Gold Medal and the Padma Bhushan Award of the Government of India. In 1975 she received a prize on behalf of the Sangli Brihan Maharashtra Mandal, in 1976 the Vishnudas Bhave Gold Medal and the Silver Jubilee Award. In January 1978 she received a prize of Rs. 10,000 on behalf of the Academy of Music and Dance and in the month of December of that year a prize of Rs. 5,000 from the Indian Tobacco Music Research Academy.

She has been a radio artiste right from the inception of Indian Broadcasting.

Hirabai has trained many pupils, among whom Shrimati Prabha Atre has already come to the fore.

Hirabai is a great devotee. The Ganapati Festival is celebrated every year in her house on a grand scale.  
*Kalavantanchya Sahavasa (Marathi)*

*Dhananjaya; The author's personal contact with the family. Article in the Illustrated Weekly, May 25, 1980. Translation of the entry submitted by Shri Dattopant Deshpande in Marathi.*

V. G. HATAKAR

### BAGAL, JOGESH CHANDRA (1903-1971)

Jogesh Chandra Bagal will go down in national history as the biographer of Bengal Renaissance. He wanted to inspire the nation by his painstaking accounts of the illustrious lives which constituted that cultural cluster in Bengal in the 19th century.

Jogesh was born on 27 May, 1903 at his maternal grandfather's house at Kumirmara village in Barisal district. His father, Jogabandhu Bagal hailed from Chalisha village of the same district. His mother's name was Tarasundari Debi. He matriculated from Kadamtala George High School, Barisal in 1922 with a first division. He passed his I.A. from Bagerhat Acharyya Prafulla Chandra College and B.A. from City College, Calcutta. He took admission into the Postgraduate class of Calcutta University but family constraints forced him to give up higher studies. His early life was moulded by celebrated teachers like K. C. Nag, Heramba Chandra Maitra and Priyaranjan Sen as acknowledged by him in his various essays and autobiography.

Jogesh Chandra was lucky to enter into a job which brought the best out of him. In 1929, he joined as the assistant editor of *Prabasi* and *Modern Review*. He served these two papers till 1961, when he retired from service due to poor eyesight. He had, however, acted as the assistant editor of *Desh Weekly* in between. His occupation being identical with his inner calling, he could cultivate his literary talents to his satisfaction. A galaxy of eminent scholars, litterateurs and artists who were associated with these two journals contributed to the symbiosis. Jogesh Chandra's colleagues included his kindred, Brajendranath Bandyopadhyay, Sajanikanta Das and Nirad Chandra Chaudhuri. He came close to Sir Jadunath Sarkar, Dr. Kalikaranjan Qanungo, Dr. Suniti Kumar Chattopadhyay, Dr. Kalidas Nag, Bibhutibhusan Bandyopadhyay, Bibhutibhusan Mukhopadhyay, Promod Kumar Chattopadhyay, Ramendranath Chakrabarty and Manindrabhusan Gupta who inspired him to take up historical research into Bengal renaissance which at that time had been reduced to hearsay.

Both Brajendranath and Jogesh Chandra decided

to reconstruct the authentic history of the renaissance for the posterity to draw upon. Jogesh Chandra wrote no less than fifty books in Bengali and English and nearly four hundred research papers in various journals to chronicle life and thought in Bengal in the 19th century. He damaged his myopic eyes in the process and became totally blind in his last few years of life. His commitment to this kind of intense research came from a deep sense of patriotism. His inner eye was active when he turned blind and carried on his noble work till death with research assistants and writers who worked and wrote under his guidance. His life was one of iron discipline. He was endowed with a photographic memory. He could recall with ease from his immense fund of knowledge garnered by lifelong labour. Except for a few books in English like the *History of the Indian Association*, *Women's Education in Eastern India* and *Peasants' Revolution in Bengal*, he wrote generally in lucid Bengali for common readers with complete documentation and precision. These three aspects of diction blended impeccably in the hands of Jogesh Chandra, the master craftsman. He preferred Bengali to English to reach the mainstream of Bengali readers and enrich his mother tongue with his topics of research. Awakening and freedom were his watchwords in most of his writings. He traced the footprints to freedom in the 19th century in such titles as '*Unavimsa Satabdir Bangla*', '*Bharater Mukti Sandhani*', '*Muktir Sandhane Bharat*', '*Jagriti O Jatiyata*', '*Jati Baira ba Amader Deshatmabodh*', '*Banglar Nabajagaraner Katha*', '*Jatiya Andolane Banganari*', '*Bharatbarsher Swadhinata O Anyanya Prasanga*'. He salvaged the proceedings of many old associations of culture and politics and wrote their histories to record public activities towards awakening and freedom. Accounts of The Indian Association, Vernacular Translation Society, Hindu Mela, Bethune Society, Asiatic Society, Indian Museum, Government College of Art and Craft were invaluable references for the study of Modern Bengal.

He was deeply concerned with women's education and education in general. He wrote *Women's Education in Eastern India* (in English), *Banglar Janasiksha Uchcha Siksha and Strisiksha* and *Strisiksha Katha* in Bengali to reflect on the problem and draw lessons from the past. He wrote the history of the Bethune School and College in the Centenary volume published by that Institution from the same kind of motivation.

A renaissance man himself, he wrote the bio-

ographies of the literati of Bengal in the series, *Sahitya Sadhak Charitamala* of the Bangiya Sahitya Parishat. The lives of Radhakanta Deb, Debendranath Tagore, Rajnarain Bose, Ramkamal Sen, Krishnamohan Bandyopadhyay, Ananda Chandra Vidyabagish, Ayodhya Nath Pakrasi, Hemchandra Vidyaratna, William Yates, Madhusudan Gupta, Sarala Debi Chaudhurani, Saratchandra Datta are all his contributions. He did not stop by merely writing the lives of these litterateurs. He also edited the complete works of some celebrities with painstaking care. Mention may be made of the *Bankim Rachanavali* in two volumes and *Ramesh Rachanavali* he edited with exemplary thoroughness in the milieu of mushrooming reprints.

Jogesh Chandra was naturally drawn to the Bangiya Sahitya Parishat. He was one of the three musketeers with Brajendranath and Sajanikanta being the other two. He was for some time its Librarian and Assistant Secretary and at the time of his death, its Vice-President. He served for a time as one of the editors of the Bharatkosh or the Encyclopaedia planned by the Parishat. He donated most of his precious collections of rare books and proceedings of old societies and his research notes to the Parishat.

He served as a member of the Indian Historical Records Commission for five years and also as a member of the Regional Records Survey Committee, Government of West Bengal. He was also on all committees set up by the Government of West Bengal for the writing of the history of the Freedom Movement in Bengal.

Honours were heaped upon him for his outstanding contribution to history and literature. He delivered the Saratchandra Chattopadhyay Memorial Lecture of Calcutta University in 1969. This was followed by Vidyasagar Lectures. He was awarded the Sarojini Basu gold medal of the University in 1963. He was also the recipient of Sisir Kumar Ghosh memorial award and Rampran Gupta award of the Sahitya Parishat.

Great personalities like Sir P. C. Ray, Sir Jadunath Sarkar and Acharyya Suniti Kumar Chattopadhyay wrote forewords to his books. Sir P. C. Ray congratulated him for writing a comprehensive history of Indian Awakening including society, religion, literature, art and science—an introspection he thought essential for a nation's progress. Sir Jadunath wrote in the Preface to his *Women's Education in Eastern India*: 'It is a piece of sound historical work and a source indispensable to every student of social and cultural development. The information has been patiently dug out of many a

forgotten...dark mine and presented here with admirable literary skill.' Acharyya Suniti Kumar hailed him for his book, *Kalikata Sanskriti Kendra* as an authoritative work on the achievements of our forefathers. It was a book of introspection for the nation to derive self-confidence and inspiration to dedicated work from the lives of great men of the past.

Acharyya Ramesh Chandra Majumdar pays high tribute to Jogesh Chandra when he says that he was one of the pioneers of Bengal Renaissance studies in a setting of the annals of the men who ruled India. He was both an explorer and interpreter of new sources for the history of this awakening.

Last nine years of his life were gloomy. He lost his eyesight. He was far from solvent. He retired to the refugee settlement of New Barrackpore in virtual exile. But his intellect was a stern taskmaster. Drawing from his memory and with writers to his aid, he dictated manuscripts on Ramananda Chattopadhyay, Brahmabandhab Upadhyay, Keshabchandra Sen and Derozio. Countless scholars, local and foreign, searched him out in his retreat for research materials and advice as he was regarded a living authority on nascent Bengal. He literally gave away the fruits of his life's labour—the precious research notes—to deserving scholars. This legendary figure passed away in 1971 at the age of sixty-eight.

*Jogesh Chandra Bagal Commemoration Volume* entitled, *'Unavimsa Sataker Banglar Katha O Jogesh Chandra Bagal (in Bengali) edited by Mohanlal Mitra and Kanailal Datta, Calcutta, 1974.*

CHITABRATA PALIT

## BAGCHI, PROBODH CHANDRA (1898-1956)

Prabodh Chandra Bagchi, son of Harinath Bagchi was born on 18 November, 1898 in a middle-class Brahmin family of Srikol, Jessore district (now Bangladesh). He lost his mother, while a child. He gained great interest in the history and culture of ancient India even from this boyhood, when he read out the original epics to his grandmother.

In 1921 he married Shrimati Panna Devi, daughter of Royraheb Tanaknath Maitra, an eminent advocate of Patna. Ratna Sinha, his daughter, an M.A. in A.L.H.C. is well placed in life.

Shri Bagchi had sharp intelligence and special power of memory. He stood first in each class of the Magura High School and passed the Entrance examination in 1914. Then he came to the house of



his maternal uncle at Krishnanagar. He graduated with Honours in Sanskrit from Krishnanagar College with great distinction in 1918. His love for Sanskrit bred the same love for his land and self which was manifested not in the political field but through his academic life in later years, when he tried to exhibit the glory of India. He read Ancient Indian History and Culture in Calcutta University with reputed teachers like Dr. Bhandarkar and Hem Chandra Roy Chowdhury; and passed the M.A. examination in 1920 obtaining the first place in the first class and was appointed lecturer in his subject in Calcutta University.

In 1921 he was sent by Sir Asutosh Mukherjee to study Buddhism and the Chinese Language at the newly-started centre of Oriental Studies at Santiniketan under Professor S. Levi. Professor Levi loved him like a son and inspired him to work on Buddhism. He went with Levi first to Nepal to research on manuscripts and then in 1922 to Indo-China and Japan as Shri Rashbehari Ghosh Travelling fellow of Calcutta University. Then he travelled through Cambodia, Annam and Cochin-China. Thus he had the privilege of discussing with his master the history of S.E. Asia, Buddhism and learnt Chinese. Next he started for Paris in 1923 and studied there upto 1926, Tibetan, Chinese and Buddhism. While at Paris, he travelled in other European countries and learnt German. Spirit of Indian nationalism was roused in him in France and celebrated French Indologists became his fast friends there. He went to Nepal again in 1929 to collect *Charyapadas* and *Dohas*. After independence of India he was invited to deliver lectures on cultural relations between India and China at the National University of Peking.

Shri Bagchi's academic career was brought to greater success under the influence of Professor Levi, Pelliot and other savants of Paris University. His thesis *Le Canon Bouddhique en Chinese* was published in 1926 from Paris; and this conferred upon him the highest degree of a Docteurs-Letters the very same year. He came back to India and resumed his duty as Lecturer in Calcutta University. His thesis was published in a series known as Sino-India in 1927-29. This book is a mine of information on Buddhism in China. Dr. Bagchi published two dictionaries composed by Chinese Buddhist pilgrims of c 7th-8th century A.D. He collected from Nepal *Charyapadas* and *Dohas* of Tilopada and Saraha. His "*Pre-Aryan and Pre-Dravidian in India*" containing some valuable articles by scholars like S. Levi, J. Bloch and J. Przyluski rendered into English was published in 1929 by Calcutta University and it

exhibits his mastery in Linguistic science as well.

Dr. Bagchi's next work *Kaula-Jnana-niraya* and some minor texts of the school of Matsyendranath was published in Calcutta Sanskrit Series in 1934, as a critical edition of Sanskrit texts, discovered in Nepal in 1921 and 1929. Then his '*Introduction to Adhyatma Ramayana and Dohakosa*' was published by Calcutta University in 1935.

In 1937 he presided over the Teachers' Conference of Howrah at Maju and also the Divyasmriti Utsava at Bhimer Garh (Rangpur) in 1344 B.S. He presided over the Greater Bengal Section of the 16th Conference of Pravasi-Banga Sahitya at Gauhati in 1938 and in the third conference of Bengali literature of All-Burma in 1939. The same year witnessed the publication of *Studies in the Tantras* by Calcutta University. In 1943 he presided over the Ancient India Section of the Indian History Congress at Aligarh, where he delivered an address on "The Role of Central Asian nomads in Indian history", published later in the Greater India Society Journal in 1943. His *India and China* was published in 1944. The Sino-Indian Studies is an important journal for the study of Sino-Indian culture. Some articles by Dr. Bagchi deserve our special attention.

In 1945 Dr. Bagchi joined Visva-Bharati as the Director of China-Bhavan. He started editing and publishing Visva-Bharati Annals from this University and seven volumes were published under his supervision upto 1955.

In 1946 he presided over the Pali and Buddhist section of the 13th All India Oriental Conference at Nagpur and addressed on "The Original Buddhism, its canon and language", published later in *Sino-Indian Studies* (Vol. 11, pp 107-135).

In 1947 he went to Peking University as a Visiting Professor. Next year he was appointed Professor and Head of the Department of A.I.H.C. and Principal, Vidyabhabhana at Visva-Bharati. His Discourses on Buddhism, lectures at Peking 1948 was reprinted in *Visva-Bharati Quarterly* in 1949. He delivered some lectures at the National Council of Education, Bengal during 1949-51. In 1952 he was sent again to China for a few weeks as a member of a Cultural Mission. In 1954 he was appointed Vice-Chancellor of Visva-Bharati and he dedicated himself wholeheartedly to its service.

His last book *India and Central Asia* was published in 1955 by the National Council of Education, Bengal, which gives us an outline of the history of ancient cultural relations between India and Central Asia. Two more books, *The Foundation of Indian Civilisation* and an English translation of an old

Chinese text *Tse Chia Fang Chi* were still to be printed at the hour of his sad demise.

Dr. Bagchi's spirit of nationalism was expressed in and through his academic output. He was a true Hindu with liberal ideas and love for all, specially with charitable disposition to the poor whom he helped in secret. He offered Rs. 250 per month from his salary for the benefit of poor students. He used Indian or rather Bengali dress of *dhoti* etc. He was steady and calmly bore the loss of his daughter Gopa and later his only son Pratip in 1954.

Reserved and calm in nature, he dedicated himself to the service of Visva-Bharati, with love for each member, student, teacher or worker. His last words, two hours before death, to Dr. S. Mukherjee "I could not fulfil the dream of Gurudeva" show nothing of personal or family affairs but his deep interest in Visva-Bharati. He died of heart failure on January 19, 1956.

Dr. Suniti Kumar Chatterjee thus sums up his view of Dr. Bagchi's personality : "Deep scholarship had not in any way acted as a load on his natural sweetness of temper. But one also noted that with all his simplicity, Prabodh Chandra had a vein of independence in him; and for that reason he was never inclined upon cultivating those in authority who had the gift of preferment and official favour in their control." Really his was a charming personality with his movements, and talks, full of humour with a touch of learning. He was a true academician but at once a strict administrator.

*Based on the publications and interview with Dr. Bagchi at Visva-Bharati University and in Calcutta and also interview with the late Professor Suniti Kumar Chatterjee who was on terms of intimate friendship with Dr. Bagchi.*

HARIPADA CHAKRABORTI

## BAI, KASTURA (1899-1971)

Shrimati Kastura Bai was one of the most important freedom fighters and social workers in Haryana. She was born on 10 January in 1899 in a peasant Ahir family of village Baldan Kalan in tehsil Rewari, district Mahendargarh. Her father Rao Daya Ram though unlettered, was a man of sound common-sense and sharp intellect. His financial position was also good. And it was owing to all these factors that he was held in good esteem by his fellow-villagers.

As was the custom in that area in those days, Kastura Bai was not sent to any school. Nor did she

receive any sort of education at home. She spent her early teens in helping her mother in her domestic affairs. At the age of fourteen, she was married to Rampat Yadav of Rohtak. A graduate with honours in Persian, Rampat was a teacher by profession. He taught at the Vaish High School, Rohtak.

Rampat Yadav was an enlightened man. He had a nationalist outlook and had deep interest in politics. His health was very delicate, however; and it was owing to this reason that he took no part in active politics. It was in his company and through his discourses that Kastura Bai was drawn to nationalist politics; and as time passed she even surpassed her husband in this field. She got herself enrolled as a Congress member and soon became a leader of its women wing in the district.

In the Civil Disobedience Movement (1930) she was a front rank leader of the women in Rohtak and courted arrest. She was awarded rigorous imprisonment for two and a half years and a fine of Rs. 250 under sections 149, 323, 506 and 428 IPC. She was released after a year (1931) on account of the Gandhi-Irwin Pact. But soon the pact was broken and she was arrested again. She was tried under section 108 Cr. P.C. and was given rigorous imprisonment for a year. In 1941, she was again put behind bars under DIR for nine months. In the wake of the Quit India Movement (1942) she was again in jail for one and a half years. But when she had hardly been there for two months, her husband died and she was released.

Kastura Bai went to jail four times and spent two years and eleven months there. She was very bold and never gave way to despair however hard and difficult the situation might have been. Although pretty ill herself, she took the news of her husband's death in the jail with her usual boldness and wanted to leave the jail only on parole to take part in his last rites. But when she learnt that she was being discharged, she refused to move out of jail; it was with great persuasion on the part of the senior Congress leaders that she emerged out.

After her release Kastura Bai remained seriously ill for several years. After she regained health in 1948, she took to social and cultural work. She worked for the upliftment of the women folk. She exhorted people to give good education to their daughters. She was a fierce crusader against dowry system, child marriage and such like social evils.

Kastura Bai had an impressive personality : tall, well-built, and fine features gave her a distinguished air in company. She was a simple-hearted woman. She was soft spoken, she ate simple food, and wore simple clothes of home-spun khaddar. She was a



Sanatanist Hindu by faith, but was tolerant of other religions and faiths too. She was against casteism and regionalism. She stood for equality of man. She worked a great deal for the upliftment of the Scheduled Castes. She had no issue of her own, but she made good this deficiency by going to Harijan bastis regularly and looking after Harijan children.

Kastura Bai died on 15 August, 1971 at the age of seventy-two. She was cremated the same day. Several prominent Congress leaders and others paid rich tributes to her. Indeed, her contribution to India's struggle for freedom and social reconstruction was great.

*NAI, Home Political Proceedings 1930-47; Haryana Tilak (a Congress Weekly from Rohtak), 1930-47, 1971; District Rohtak Jail Records, 1930, 1931-32, 1941-42; personal information.*

K. C. YADAV

#### BAID, CHANDAN MAL (1922- )

Shri Chandan Mal Baid was born with a silver spoon in his mouth in 1922 at Sardar Shahr in the former Bikaner State. He was ranked among the brilliant students of the school as well as the college. He studied at the Benaras Hindu University and obtained his M.A., L.L.B. as the fruit of his diligence and labour. He was ushered into politics in 1946 when everything was in the melting pot. But his active politics began in 1950 as a member of the Indian National Congress.

In the first General Election of 1952 he defeated Acharya Gouri Shankar, who had been the Education Minister in the first popular ministry installed by Maharaja Sadul Singh in Bikaner State. He was the Member of the Rajasthan Legislative Assembly from 1952 to 1967. He was introduced as a Deputy Minister in the Sukhadia cabinet in May 1961 and later raised to the status of the cabinet minister (30 April, 1966 to 1972). He lost in the Fourth General Election and was appointed the Chairman of the Agro-Industrial Corporation. Fortune smiled on him and he again served as Minister from 1972 to 1977. In the last mid-term election he was elected from Taranagar and became a cabinet rank minister and he continues to this day as the Rajasthan Canal Project Minister. Before the reshuffle of the minister Shri Baid held the finance and education portfolios and thus was no. 2 in the Mathur Ministry. The Rajasthan Canal Project is too vital for the revival and survival of Rajasthan.

He is a staunch follower of Acharya Tulsi and he ardently supports the Anuvarat Movement of the Acharya, who has chalked out an elaborate programme for the propagation of non-violence as the world is facing the danger of nuclear annihilation. Shri Baid firmly believes in frankness and simplicity. He is a keen disciplinarian. Eventually he held many posts in the Congress organisation to make it work well. A man of principles he does not like to make false promises like many of the politicians of the day. He is punctual in his routine and is admired for his sterling quality. He is very laborious so he has been appointed supervisor of the twenty point programme of the Congress (I). He checks the progress of the District of Churu every month. He has initiated the Peachay Ko Pehlay programme in the district of Churu to ameliorate the condition of the Scheduled Caste and Scheduled Tribes. Recently he was in charge of the Congress (I) plan for the election from Sardar Shahr, where the Assembly seat was wrested from the Janata by a majority.

Baidji has pledged to bring water to the dry and parched Jalsalmer on 2 October, 1983 and he has planned six big canals for his native district—a perpetual victim of droughts. The most remarkable virtue of Shri Baid is that he exerts himself to perform the job entrusted to him.

He is undoubtedly an experienced administrator; consequently Shri S. C. Mathur has entrusted him with the most difficult and knotty task of the completion of the Rajasthan Canal Project.

Shri Baid is very anxious for the welfare of his constituency. He always keeps an eye on the needs of his electorate and tries his best to help them. It is a long zigzag way and uphill task to reach the top of the ladder in the state politics, but Shri Baid justifies the confidence placed on him.

Shri Baid was elected the Treasurer of Rajasthan State Congress (I) in 1982. He gladly agreed to bear the extra burden. C.M. Baid has a pleasant manners but he can be very firm whenever the occasion arises.

*Based on the Rajasthan Vidhan Sabha Book, the Lok Mat and the personal contact.*

B. D. SHARMA

#### BAJI, RAMKINKAR (1906-1980)

An artist with an entire commitment proclaiming reticent '*joie de vivre*', a flamboyant, uninhibited maestro blessed with a primitive strength, simply indeed a phenomenon in modern India art scene,

Ramkinkar of Santiniketan fame was, however, born of very humble parents on 25 May, 1906 at Jugipara, predominantly, a craftsmen's locality in Bankura town, West Bengal. He was the second son of Chandi Charan Baij and Sampurna Debi.

As was customary, Ramkinkar was initially sent to the Pathsala of Suresh Pandit. He was admitted thereafter to Vanga Vidyalaya, the Middle English School in the vicinity. He was later inducted to the National School, sponsored by the National Council of Education of Swadeshi era and organised by the celebrated Congress leader Anil Baran Roy. But in the wake of the Non-cooperation Movement of the twenties Ramkinkar gave up his studies at the Matriculation stage. He was entrusted, with painting large size portraits of the national leaders on the banners to be carried in front of the processions. Portraits were mainly in oil medium while the posters and placards were in water-colour.

Ramkinkar demonstrated his artistic aptitudes from the days when he started to scribble with the first alphabets of the *Varnaparichaya*. The bustling activities of the clay potters and *patuas* (one of them became his virtual teacher), carpenters and blacksmiths around served as a continuous stimulus and impetus to him. Clay modelling, painting on scraps, copy of pictures in water-colour or that of the western masters in improvised oil medium proved to be the most engaging preoccupation of young Ramkinkar. In his early teens he earned eminence as a local talent and he obtained numerous assignments from the local theatrical or yatra parties to paint scene-sceneries on the wings or backcurtains or produce paintings of devas and devis.

His paintings or sketches were regularly reproduced in the school magazine. He was introduced to the reading public when *Bharat-varsha*, one of the celebrated Bengali journals reproduced in colour, a painting on Sita titled as 'Nirvasita', in its Baisakh 1332 B.S. issue.

Ramananda Chattopadhyaya, the founder-editor of *Modern Review* and *Prabasi* was instrumental in bringing the Neo-Bengal School to focus by reproducing the works of the artists in those journals. The moment he discovered the capabilities of Ramkinkar he started immediate negotiations so that Ramkinkar could study under Nandalal in Santiniketan.

Ramkinkar joined Santiniketan Kala-Bhavana in 1925. Nandalal's initial reaction was both positive and negative. Positive in the sense that he was already an exceptionally matured painter and negative because why should he be groomed into an institution simply to waste time! Happily, however,

Nandalal accepted him and accorded him the fullest independence to work in his own ways. Ramkinkar's paintings of early Santiniketan epoch represent predominantly the Abanindra wash style. They are immaculately drawn and sensitively finished (Winter Morning, Coll. Kala-Bhavan, Santiniketan). Illustrations commissioned by Jagadananda Roy for his science primer for children and the reproductions of his paintings in *Prabasi* brought him some steady money and he could now afford to paint in oil colour, a practice snapped since he left Bankura.

In late twenties Liza von Pot, an Austrian sculptress and Madame Milward, an English disciple of the famous sculptor Bourdelle visited Santiniketan in quick succession. Ramkinkar and some of his contemporaries like Sudhir Khastagir and Prabhatmohan Bandyopadhyaya were exposed to and gained experience in the scientific and modern methods and techniques of portraiture and casting in plaster of Paris, clay modelling on revolving table, and preparation of armature etc. Bergman, a Mexican sculptor taught them later the technique of relief sculpture in clay. This experience inspired Ramkinkar to devote himself more exclusively to modelling and sculpture. He was, however, essentially a self-taught sculptor with occasional guidance from Nandalal or from the books, journals and reproductions in the library itself.

Ramkinkar had to pass through a long period of economic stringencies but his enthusiasm never waned; his total involvement prompted Nandalal to request him to organise a section of sculpture in Kala-Bhavana. He was eventually appointed as a teacher in sculpture at a salary of rupees fifty a month, quite a considerable sum for his expectation.

Among the Western masters, in his early years, Rodin and Epstein influenced Ramkinkar in respect of structure, volume and surface virtuosity. But gradually he discovered his own individual style and launched on continuous experiments and explorations. At this juncture he was offered a lucrative job at the Modern School, New Delhi on a monthly salary of rupees one hundred and fifty. But the nature of responsibility did not suit his temperament. He requested the Principal to allow him to make a relief image of the goddess Saraswati with brick-dust abundantly available there. Once the project was over in about a month's time he resigned and came back to Nandalal again.

Between 1930 and 1935 Ramkinkar's major interest either in painting or in sculpture was portraiture. In painting, wash and wash-tempera could no longer satisfy him as his meet media. His principal explorations were with oil, water-colour or

ink drawings. But he evolved a treatment which ended to serve as the preliminaries for the sculptural designs to follow.

Since the late thirties Ramkinkar's impact in the Indian art horizon was eruptive, volcanic and vehement. He discovered his individual vocabulary and identified his own style and treatment, be it oil canvas, a relief panel, an open air sculpture or even a print-making surface. Humanity and objects around him formed the corpus of his motifs and theme. Compositions were surcharged with an innovational aura. Indian plastic and abstract values and the contemporary Western dent in explorations tempered his treatment and timbre. He transformed the language of portraiture from the academic tradition of a veritable statement to one of tactile or pictorial purism. His executorial verve and excitement proved provocatively compatible with ever-enlarging range of materials he was prone to experiment with. Whether the kaleidoscopic spot sketches or a large panel of painting or a monumental open air sculpture, Ramkinkar responded with his entire being. He was for an absolute command and mastery howsoever trivial and instantaneous might have been his work in progress. His breadth, liberalism and cosmopolitanism, engendered in the way of life Rabindranath and the ashrama recreated, prompted him to accept anything from anywhere but he would filtrate everything through the ideals in the Indian antecedents. Ramkinkar's responses to the visual, the structural, the dynamic and rhythmic world laid the foundation of a modern Indian sculpture. This is a phenomenon indeed in terms of a complete realisation of mass, volume and space recreating eventually an organic whole.

Lamp Stand' (1941), 'Santhal Family' (1938), 'Sujata' (1935), 'Paddy Thrasher' (1943), 'Mill Call' (1954) the open air sculptures in Santiniketan, all in cement concrete, 'Speed' (1954), 'Swimmers', several Yaksha and Yakshi studies in preparation for the monumental stone sculpture for the Reserve Bank of India Building, New Delhi, Subhas Chandra Bose all in plaster of Paris, 'Famine' in stone, 'Mahatma's Dandi March' in Bronze, and the dynamic portrait compositions like that of 'Tagore', 'Abanindranath', 'Ganguly Mashaya', 'Mathura Singh', 'Priti Pandey', 'Binodini' are only a negligible fraction of the enormous number of Ramkinkar's sculptures. They would, nonetheless illumine the range, diversity and versatility of the sculptor where each individual piece demonstrates a dynamic metamorphosis and a new formal invention; the visual statement, be it Romantic or

Cubistic or Expressionistic, he discovers something beyond the conspicuous image.

Though Ramkinkar has been acclaimed as the most creative among the modern Indian sculptors, it remains still a dilemma whether he was more profoundly prodigious as a painter! Oil, water-colour, pastel, pen and ink, brush and ink or the print-making media like litho, lino, etching and dry point everywhere he was a comprehensivist in depth signifying experiments and explorations of an epic dimension. 'Picnic', 'Harvest', 'Mother and Child', 'Death of Yogin', 'Summer Noon', 'Birth of Krishna', 'Celestial Venom', 'Swapnamoyee', 'Soma Joshi', 'Binodini' and 'Tender Seedling', most eminently known among his oils, a cross-section from thousands of his sketches and water colours, his lithographs ('Night at the Station', 'Storm', 'On way to Santiniketan' and 'Spring', in colour), and numerous dry points on the life and activity of the Santhals, all supersede the habitual visual logic. The palette is extremely limited, line and linearism are nervous and vibrant, space and object relationships are structurally oriented and a highly sensitised, surcharged, aggressive surface is achieved. Ramkinkar is perhaps, a lone voyager here amongst us.

Ramkinkar had also a passion for music, drama and stage-decor. He was as usual unconventional and revolutionary but maintained a single minded devotion. He produced and directed 'Bansari' of Rabindranath in 1946. It was followed by 'Bhusundir Mathe' by Parasuram, 'Ha-Ja-Ba-Ra-La' and 'Abol Tabol' of Sukumar Roy under the direction of Kinkarda are still in the memory of the Santiniketanites for the novelty of their costumes, masks, stage-set and make-up all undertaken by himself. His talents and capabilities created myths when he produced 'Rakta-Karabi' and 'Muktadhara' of Rabindranath yet strikingly revolutionary in interpretation and presentation. *Princess of Arakan* and *Androcles and the Lion* were among the English dramas he produced and directed in his unconventional manner.

Ramkinkar was again one of the few artists in India who never organised an exhibition of his own works. They had always been sponsored by his admirers. His first solo exhibition was held in New Delhi in 1942 followed by one in Santiniketan by the Visva-Bharati Chhatra Sammilani in 1960 and another in Calcutta organised by Calcutta Arts Council in September 1961. The last representative exhibition was organised by Birla Academy of Art and Culture, Calcutta in March-April 1972. His works were otherwise regularly seen at the principal All India

exhibitions including the National Exhibition of Art. His works were also shown in the Realite Nouvelle in Paris (1950-51), and Asian Art Exhibition in Tokyo.

In the closing period of his life Ramkinkar saw honours bestowed on him. Prior to his retirement he was awarded *Padma Bhushan* in 1970. He was made Professor Emeritus by the Visva-Bharati University in 1975. In 1976 Visva-Bharati conferred on him its highest honour *Desikottama*. In August of the same year he was awarded the Fellowship of the Lalit Kala Akademi, New Delhi and was felicitated. Rabindra Bharati University, Calcutta conferred on him the Honorary Doctorate in 1978.

Ramkinkar died on 2 August, 1980.

*Mukhopadhyaya, Benodebehari, Adhunik Silpa-siksha, Visva-Bharati, 1972; Subramaniam, K.G., Art and Change, Department of History of Art Publication, Kala-Bhavan, 1973; Desh Saradiya, 1362 B.S.; Desh, August, 16, 1980; Anyamone-Silpi Ramkinkar Visesh Sankhya, yr. 4, No. 4, Winter, 1379 B.S., Calcutta; Visva-Bharati News-Ramkinkar-Smaran, September-October 1980; Catalogue of Exhibition of Paintings and Sculptures by Ramkinkar, organised by Calcutta Arts Council, Artistry House, August-September, 1961; Catalogue and brochure of Exhibition of sculptures, paintings and sketches by Ramkinkar, Birla Academy of Art and Culture, Calcutta, March 25 to April 16, 1972; Brochure: Lalitkala Akademi New Delhi Felicitates Ramkinkar, August 6, 1976 at Nandan, Kala-Bhavana, Santiniketan; Pallab, yr. 1, No. 1, March 1982 (Calcutta); Ramkinkar, Lalit Kala Akademi Monograph, 196; Nandan-Ramkinkar Special Number, December 1980, Department of History of Art, Santiniketan.*

KANCHAN CHAKRABARTI

## BAJAJ, KAMAL NAYAN (1915-1972)

A progressive industrialist, philanthropist, educationist and social worker, Kamal Nayan Bajaj belonged to that rare breed of businessmen with a social conscience. Born with a silver spoon in mouth, Kamal Nayan Bajaj was brought up in an atmosphere of simplicity. His father Jamnalal Bajaj was the "fifth" son of no less a person than the Father of the Nation, Mahatma Gandhi. Thus Kamal Nayan had the unique privilege of being adopted as the grandson of the great national leader. He naturally imbibed from the childhood a glorious heritage of patriotic and nationalist sentiments.

Kamal Nayan's formative years were moulded by the influence of three great personalities, Mahatma Gandhi, Acharya Vinoba Bhave and his own father Jamnalalji. Child is the father of man and this is true of Kamal Nayan. Kamal Nayan was a mischievous child but he was also very straightforward and plain-speaking.

Kamal Nayan had his early education at the Wardha Ashram and had to abide by its strict discipline. But he did not hesitate to make it clear to Vinobaji that he would not clean the latrines as he hated that work and moreover it would be against his religion. But soon Kamal Nayan was so well accustomed with the routine of Ashram work like spinning, weaving, cooking, grinding, digging, farming etc., that he overcame his distaste for cleaning the latrines and started doing it voluntarily.

Kamal Nayan learned the spirit of Satyagraha from his own family since early childhood. But he had the first taste of active participation in Satyagraha movement at the age of fifteen when he was selected as a Satyagrahi in the historic Dandi March led by Mahatma Gandhi. Soon after he also joined picketing of the liquor shops and shops selling imported textiles. In 1932 he was sentenced to six months' imprisonment and thus graduated in India's freedom movement.

Kamal Nayan Bajaj continued his education in a Pune School where Smt. Indira Gandhi was his co-student. Later he studied for sometime at Gujarat Vidyapith. Kamal Nayan was contemplating of continuing his higher studies in Economics at London and took admission at Cambridge. Before he completed his studies he had come to India for a short stay. In the meantime World War II broke out and he decided to stay in India and help his father in business and social work.

Jamnalal Bajaj died suddenly in 1942. In the same year Gandhiji launched Quit India Movement. Both these events proved to be a turning point in Kamal Nayan's life. During 'Quit India' movement Kamal Nayan preferred to stay out to help Satyagrahis and underground workers.

Jamnalalji had faith in Gandhiji's ideal of trusteeship. He wanted to make a trust of all his properties. Kamal Nayan could not conciliate himself to the idea of trusteeship and therefore persuaded his father not to make a trust. But after the sudden death of Jamnalalji he felt that he should fulfil the wishes of his father and formed 'Jamnalal Bajaj Seva Trust'.

Kamal Nayan Bajaj pursued, developed and expanded the business interests of his family after his father's demise. The Bajaj group of business

concerns blossomed handsomely. Bajaj Auto, Bajaj Tempo, Bajaj Electronics, K.C. Industries etc. were started, nurtured and developed by Kamal Nayan's entrepreneurial acumen and sound foresight in nation's industrial development. He believed that well-established companies should help burgeoning industries and it was thus that Mukand Iron and Steel Co. helped several mini steel plants.

Kamal Nayan staunchly believed in Khadi and therefore never took interest in starting a textile mill. He also believed in prohibition and therefore forbade production of power alcohol and denatured spirit in his Hindustan Sugar Mills.

Kamal Nayan Bajaj was a businessman with a broad socio-economic perspective in modern India. He did not hanker after profits. His relations with labour were always cordial and amicable. Nor did he believe in speculative enterprise but expanded his business interests with intelligent and calculated risks.

In 1950 at the request of Jawaharlal Nehru he accompanied Kakasaheb Kalelkar to East Africa to study problems and conditions of Indians settled there. In 1954 he was a member of the Indian Industrialists Delegation to the U.S.S.R., Poland and Czechoslovakia. In 1956 he was a leader of a similar delegation to West Africa.

As a member of the Lok Sabha from Wardha constituency from 1957 to 1970 he took keen interest in finance, industrial relations, education and foreign relations.

Kamal Nayan Bajaj's educational contribution is very significant. He donated Rs. 11 lakhs to the University of Bombay to start the Institute of Business Management. He also contributed more than Rs. 20 Lakhs to launch the International Sarvodaya Kendra at Bangalore. Apart from business and political interests he was closely and actively associated with several social, charitable, religious and educational institutions.

Tall, impressive and ever-smiling, Kamal Nayan Bajaj was a pure vegetarian, a gourmet with a taste for delicacies. He had no habits not even of tea and coffee. Trustworthy and simple he never hesitated to call a spade a spade. He was usually dressed in a dhoti and kurta with Nehru jacket and a Khadi cap. His simplicity was often mistaken for miserliness, but he was really a generous man; he only hated pomp and luxuries.

He had a characteristic way of looking at problems with intelligence and without sentiment. His motto was : "Be what you want to be, but always be extraordinary".

Kamal Nayan Bajaj was happily married to Savitri

Devi who belonged to Poddar family. Born on 23 January, 1915 he died on 1 May, 1972 at a young age of fifty-seven in harness leaving behind him a rich legacy of his fruitful and constructive contribution to the building of modern India and its manifold development in the post-independence period.

*Kamal Nayan Bajaj : Vyakti aur Vichar, ed. Yashpal Jam Sasta Sahitya Mandal Prakashan, 1977; Kakaji, Bapu Vinoba K. N. Bajaj; Ek Almasta Jeevan, by Rishabadas Ranka, Ranka Charitable Trust Prakashan, Bombay 1977*

BEHARI H. MAZMUDAR

#### BAJPAI, VIJAI BEHARI

- See under Vajpai, Anil Behari

#### BAJPAI, NAND DULARE

- See under Vajpai, Nand Dulare

#### BAKSHI, GULAM MOHAMMAD

- See under Gulam Mohammad Bakshi

#### BAKSHI, PADUMLAL PUNNALAL (1894-1971)

Shri Padumlal Bakshi, was born in 1894 at Khairagarh, (then a Princely State, now included in M.P.) in a family, which had a literary tradition. His father Shri Punnalal Bakshi was a poet and even his mother was deeply interested in Hindi literature. His grandfather, Shri Umrao Bakshi was a well-known Poet of Chhattisgarh area. Thus young Padumlal Bakshi was nurtured in a literary atmosphere, which had an abiding influence in shaping his personality.

He was educated at Khairagarh School. During this early period of his education, he was admonished in 1907 by the then Headmaster, Pandit Ravishankar Shukla, (who later became Chief Minister of M.P.) for irregularity of attendance. As a student he developed greater interest for Hindi literature. His first short story was published in 1911 in the *Hitkarini* magazine of Jabalpur. From this time onwards his writings were continuously published in the *Hitkarini*, *Sharda* and other literary magazines. After passing the High School examination Shri Bakshi joined the Central Hindu College, Benaras. During this period of his college life he made an extensive study of English literature and also learnt Bengali. He translated a Bengali story of

Rabindranath Tagore and also published a Hindi translation of two short plays of Maeterlinck, entitled *Sister Breetus*, and 'Useless Deliverance'. During the same period a few of his articles were published in the *Saraswati*, a reputed Hindi monthly, edited by Pandit Mahavir Prasad Dwivedi, who was much impressed by this young writer. After graduation Shri Bakshi was appointed as a teacher in State High School, Rajnandgaon in 1915 and worked there upto 1920.

In 1920, he joined as Sub-Editor of *Saraswati* at Prayag. In 1921 when Pandit Mahavir Prasad Dwivedi, a stalwart of Hindi Literature, and Editor of *Saraswati* retired, Shri Padumlal Punnalal Bakshi succeeded him as Editor. This appointment of a not so well-known youngman of twenty-six created consternation in the literary circles. However, Shri Bakshi took up this challenging job and spared no efforts to maintain the high standard of the magazine. As Editor, he gave an impetus to the newly rising trend of 'Chhayavad' or neo-romanticism in Hindi literature. He published the poems of Sumitranandan Pant, who was then starting his poetic career. He also encouraged other young authors to write original short stories. He himself wrote a number of short stories. Shri Bakshi also gave a new direction to the art of literary criticism in Hindi, by a wider adoption of western norms of literary criticism and appreciation. His critical writings on the growth and development of Hindi literature reflected this new style of literary criticism. In 1929 Shri Bakshi resigned from the Editorship of *Saraswati* and went back to teaching work at Rajanandgaon. During these nine years Shri Bakshi had established the reputation as a journalist, short-story writer, essayist and literary critic of high order.

From 1929 to 1934 Shri Padumlal Bakshi worked as teacher at Rajanandgaon and Kanker. From 1935 to 1949 he worked as teacher of English in Victoria High School, Khairagarh. In 1947, on the emergence of India's independence the Princely states including Khairagarh, were merged with Madhya Pradesh State. This created some technical difficulties about his service in the new State, so he voluntarily relinquished his teacher's job in 1949. After this he worked as Tutor to the princesses of Khairagarh upto 1957. From 1952 to 1956 he also worked as Editor of *Saraswati* though he continued to stay at Khairagarh.

During the entire period from 1931 to 1957 Shri Bakshi continued his literary work without any break. His essays, short stories, and other literary articles appeared regularly in literary magazines. A large number of his works which included collections of short stories, essays, and writings on

literary criticism were published during these years. Some of his well-known works are mentioned below :

*Collection of Short Stories* - "Jhalmala", "Kanak Rekha" "Katha Prasoon", "Bhola" etc.

*Collection of Essays* - "Mera Priya Nibandh", "Bikhre Panne", "Prabandh Parijat", "Mera Desh", "Kuchha".

*Literary Criticism or appreciation* - "Vishwa Sahitya", "Hindi Sahitya Vimarsh", "Hindi Katha Sahitya", "Pradeep" etc. Besides, there were other books containing his poems and writings of miscellaneous nature.

Shri Padumlal Punnalal was in the front-rank of Hindi prose writers of the period between 1930 and 1940. He was particularly well-known as an essayist and literary critic with a distinctive style of his own. He had also encouraged a number of young writers and poets by his affectionate guidance.

In recognition of his meritorious contribution to Hindi literature, degree of "Sahitya-Vachaspati" was conferred on him in 1940 by the Hindi Sahitya Sammelan of Prayag. In 1950 he was elected President of Madhya Pradesh Sahitya Sammelan. Shri Bakshi, however, always shunned honours and felicitations. He avoided all literary functions where he was asked to become the Chief Guest.

In 1960 D. Litt (*Hon. Causa*) was conferred on him by the University of Sagar. In 1965 he was felicitated during the third session of Madhya Pradesh Hindi Sahitya Sammelan, held at Jabalpur, under the Presidentship of Pandit D. P. Mishra (Chief Minister of M.P.) for his meritorious services to Hindi literature. In 1968 he was honoured by the Government of M.P. and granted a financial assistance of Rs. 300 p.m. for life.

When Shri Padumlal Punnalal Bakshi passed away at Raipur on 28 December, 1971, rich tributes were paid for his scholarly work and saintly qualities.

By his continuous writing of more than half a century Shri Padumlal Punnalal Bakshi helped to enrich the Hindi literature, as an essayist, literary critic and short-story writer. As editor of *Saraswati* for more than a decade he also contributed to the growth of Hindi journalism.

As a teacher he was a living example of simple living and high thinking. He was always seen in his *Dhoti* and old fashioned *Kurta* and thus he tried to emulate the life of a real teacher according to Indian tradition.

Bakshi was never associated in any way with the national movement; he was nevertheless a great lover of his country and its ancient heritage.

Though Shri Bakshi achieved eminence as a

literary figure and received highest honours for his work, in his memoirs he made it clear that he was writing in order to satisfy his own inner urge. We find in his personality a combination of saintliness with highest learning.

*Meri Apni Katha* by Padumlal Punnalal Bakshi; *Jihne Nahi Bhulanga* by Padumlal Punnalal Bakshi; *Vishva Sahitya* by Padumlal Punnalal Bakshi; *Hindi Nibandh* by Prabhakar Machwe; *Hindi Nibandh Ka Vikas* by Dr. Onkarnath Sharma; *Hindi Gadya Sahitya Ka Itihas* by Dr. Jagannath Prasad Sharma; *Sahitya-jagat Ke Vinoba-Bakshi* by Narmada Prasad Khare.

D. S. CHAUHAN

BAKULA, KUSHOK G. (1917- )

Kushok G. Bakula, Head Lama of Ladakh, was born in May 1917, in the royal Buddhist family of Matho in Ladakh District of Jammu and Kashmir State. Soon after his birth he was declared an incarnate lama according to local religious beliefs.

Kushok came under the full influence of Buddhist teachings and practices in his early childhood as he was brought up and trained as a lama. He received his education in monasteries. He spent fourteen years in Tibet for the study of Buddhism and obtained degree of "Geshe Lharampa", the highest degree in Buddhist study and metaphysics, from the distinguished monastery of Daspung in Tibet. He secured first position in order of merit.

According to Kushok, he joined politics in 1949 on the advice of Jawaharlal Nehru. As a spiritual and temporal leader of the region, he was considered its authentic voice. He became the President of the ruling National Conference of Leh from 1949 to 1953. But his relations with the then Chief Minister Sheikh Abdullah soon became strained. He publicly protested against what he called the Srinagar-dominated administration and demanded right of self-determination for the Buddhists of Ladakh whom he called a separate nation. (*Amrita Bazar Patrika*, Calcutta-March 18, 1952).

Kushok Bakula, however, reconciled himself to the successor State Government of Bakshi Ghulam Mohammad under whom he served as a Deputy Minister from 1957 to 1962. He was then promoted to the position of Minister of State which position he held till 1967. He was also elected President of Ladakh District Congress Committee and was

nominated as a member of the Executive Committee of Jammu and Kashmir Pradesh Congress Committee. He was elected unopposed to the Lok Sabha in 1967.

A dissent gradually started growing against his spiritual and temporal supremacy, first among Muslims of the region, who are mainly concentrated in its Kargil Tehsil and later among a section of educated Buddhists. He faced a contest for the Lok Sabha elections in 1972 but was able to retain the seat. He left Parliamentary career in 1977. In August 1978 he was appointed a Member of the Minorities Commission, set up by the Government of India.

As a leader of Ladakh and Minister of the State Government, Kushok has been associated with activities in the fields of development and social reforms, apart from religion, in the district of Ladakh. One of his important contributions is in the field of abolition of polyandry, widely prevalent in Ladakh. Though he has spent long years in politics, he did not distinguish himself as an outstanding parliamentarian or an administrator. Even as a politician he retained his traditional style; without fitting into modern categories of political ideologies. However, on issues concerning his community, he has often been outspoken. Otherwise he is a quiet person and leads a life of austerity and celibacy. Clad in saffron clothes, he leads a life in strict accordance with the traditional religious practices of Ladakhi lamas. Politics has never been whole-time interest of Kushok Bakula. Religious and meditational pursuits claim most of his time. He has been associated with a number of national and international institutions of the Buddhists. He founded the School of Buddhist Philosophy at Leh and is President of the Institute of Himalayan Border Areas. He is President of Ladakh Buddha Vihara, Delhi; President of Gompa Association, Ladakh; Member, Bharat-Bhutan Maitri Sangh; Member of the Managing Board of Namgyal Institute of Tibetology, Gangtok (Sikkim), Member of the Executive Committee of Asian Buddhist Peace Promoting Council, Member of World Buddhist Fellowship, Life Member of Maha Bodhi Society of India and was a Member of Jammu and Kashmir University Syndicate (from 1953 to 1967).

Kushok Bakula is a scholar of Mahayan School of Buddhist thought. He has written commentaries on a number of Buddhist scriptures in Tibetan language. The hobbies of Kushok Bakula include photography and archery. He also takes interest in the study of Tibetan and Hindi literature.

Kushok Bakula has travelled widely. He visited south eastern countries like Burma and Thailand as the leader of delegation of the World Fellowship of



Buddhism and visited USSR as a leader of an Indian Buddhist delegation. The Government of India sponsored his visit to Tibet. Other countries he has visited include Japan, Nepal, Mongolia and Sri Lanka. During his visits abroad, he lectured on the teachings of Lord Buddha to distinguished audiences.

By virtue of his scholarship and spiritual position, he is a well-known personality in India and the Buddhist world.

*Personal interviews and knowledge, Who's Who of the State Assembly (1957-62 and 1962-67) and the Lok Sabha (1967-72 and 1972-77).*

BALRAJ PURI

### BALA KRISHAN

—See under Chinmayananda Swamy

### BALASAHEB DEORAS

—See under Deoras, M.D.

### BALIGA, ANAPPA VITHAL (DR) (1903-1964)

Dr. A. V. Baliga belonged to that band of persons whose time and energies, professional achievements and acquisitions, knowledge and fame were infused by patriotic fervour, humanistic aspirations and indisputable professional ethics. A few medical men were drawn into the Freedom Movement and some among them like B. C. Roy, Dr. Hardikar, Dr. Jeevaraj Mehta and Dr. T.M.A. Pai played a notable role in post-independence India. To this illustrious class of nationalist leadership and upholders of human fellowship does Dr. A. V. Baliga belong.

A. V. Baliga was born in a respectable family of Gowd Saraswats on 26 April, 1903 in Kalyanpur village in Udupi taluka, the abode of a great religious leader, Shri Madhwacharya. He had his early education in his native village, Udupi. The family could not afford him an unfettered education. Even as a lad he was moved by the spirit of the early nationalists. He cultivated qualities of self-reliance for his own purposes and service to his class mates. In school studies he always showed excellence and won the admiration and esteem of his teachers. While yet in the High School, in 1920 he heard the call of Gandhiji to students to partake in the Civil Disobedience Movement. The young and fervent Baliga responded fully to this call and came out of school and plunged into the struggle for freedom.

He devoted himself to the propagation of the

Congress ideals and hawked Khadi and Swadeshi goods in order to support himself. Yet he had a deep sense of dissatisfaction that he was not expressing himself fully. The souls led by the unknown hand of destiny always take strange but strong decisions which change their life's course. The adolescent Baliga sometime after leaving the school, suddenly left the parental home and town and reached Bombay. Bombay was an unknown land to him and little did he know that he was to play a significant role in the life of this metropolis in the next few decades. He continued his education there in the National High School and appeared for the matriculation examination of Gujarat Vidyapeet. Thereafter, he joined the National Medical College which was not controlled by the provincial administration at the time. The days at the Medical College were most trying for him but he proved his mettle. He struggled hard and took to private tuitions and sold khadi to meet his expenses and served as a volunteer for the Congress true to his nationalist fervour. His extraordinary intelligence and dexterity in surgical operations soon attracted the notice of his teachers and won their recognition and kudos. Dr. S. B. Deshmukh, one of the famous surgeons of his times, enthused and encouraged the budding surgeon (Baliga) to continue his medical education in England. With his mentor's kind support he went to England and qualified himself as an F.R.C.S. in the shortest time—a testimony to his talent and commitment. Dr. T. M. A. Pai, who knew him so very well from far as well as near, would always recollect what difficulties Baliga had to encounter in getting admission to the F.R.C.S. and how he convinced the committee experts of his capabilities by sheer intellectual honesty and later by practical demonstration. Even in England, he continued his nationalistic activities and formed friendly associations for its furtherance.

On his return from England, Dr. Baliga with a deep sense of obligation worked with his benefactor Dr. Deshmukh. The youthful and yeomanly Doctor's professional career from now on (1932) was an unqualified success. He soon came to be acclaimed as one of the ablest surgeons in the country. Soon a large number of cases from all over the country flocked to his clinic. His patients included the big industrialists and princes as well as the poor and the humble. He loved his profession much but more was his love of the distressed and the destitute. For the service of disabled and crippled he founded a Service Society. His professional charges were too high even for the rich but he treated the poor free. Some of his admirers aptly described him



in this that he was a richman's Robinhood. With all this his own life style continued to be simple and austere as of his student days.

Ever since he joined in 1933 as a Professor in K.E.M. College, Dr. Baliga continued as an Honorary Professor in the Bombay Medical College till he breathed his last. His love of learning took him to innumerable medical conferences and seminars, both national and international.

His association with several bodies of the University of Bombay was long and rewarding. His views in the Academic Council etc. were heard and treated with utmost respect. Dr. Baliga's Humanistic ideal and the memory of his own struggling student days naturally led him to associate himself with the founding of new College or assisting them generously with funds. Any educational cause in any part of the country would receive his spontaneous munificence. He established the G.S.B. Scholarship League in Bombay for poor students. He liberally helped the Manipal institutions and the Bombay colleges. However, it is in founding and fostering an educational complex in Kumta, a rural township in North Kanara, in 1949 that Baliga played "the role of destiny" as well observed by late Principal L. S. Kamat in his reminiscence. Baliga put North Kanara on the educational map of the State by being instrumental in founding the first centre of higher learning, Kanara College, in the district in 1949. It was his desire to develop Kumta into a 'Manipal' of North Kanara.

It is but fair to mention his noble wife Shrimati Kamala Baliga who ungrudgingly supported him in all these acts of unreserved charity. She continued the tradition of her husband and gave freely to the Manipal Hospital. The Educational College at Kumta also bears her name for the funds received from her trust.

Dr. Baliga evinced keen interest in developing a socialist forum and associated with it, a free and fearless press. He gave timely financial support to the *Free Press Journal* when it faced acute difficulty. However, it is his association with *Link* and *Patnot* that will be cherished for long.

Dr. Baliga's interest in politics was sincere and selfless. This of course was the passion of his boyhood. Neither the love of power and profit lured him into politics, nor corrupted him when he was in it directly. During the Quit India Movement in 1942 he supported the struggle in numerous ways. It is his association at this time with Jaya Prakash Narain, Achyutta Patwardhan, Mrs. Aruna Asaf Ali, Ashok Mehta and others, that confirmed his socialistic convictions without forsaking the Congress tenets.

He formally joined the Congress in 1957 and this was enthusiastically received in the party circles. His finest hour was in 1962 when he took the Congress to victory in Bombay North Lok Sabha elections. Sri V. K. Krishna Menon was returned in one of the severest election battles. With his suave manners and known indifference to power, Dr. Baliga could cultivate genuine friendship and regard with the leaders of the day. He enjoyed the confidence of Pandit Nehru and was consulted on relationships with USSR and China. He believed that the estranged relations between India and China could be restored to normalcy if certain misgivings on either side could be removed. He was at it in his last days.

In July 1951 Dr. Baliga at the invitation of the Soviet Peace Council visited USSR with a band of progressive youths, artists and scientists. He made a number of visits to Soviet Union thereafter. The Indo-Soviet Cultural Organisation initiated and tended by him has stood the test of time. For well over three decades it has erected many arches of mutual understanding between the two people. In some respects the I S C U S could be compared to the India League in England in the cause of Indian independence.

In the political parlance of the day he was sometimes described as a 'leftist', 'a fellow traveller', 'a communist' etc. But these did not detract him from socialistic creed based on his deep humanism.

In May 1964 the Doctor went to Vienna to attend a surgeons' conference. From Vienna he went to London. Here he fell a victim to a massive heart attack on 19 May, 1964 at the age of sixty-one. The body was flown to Bombay and the grief-struck citizens paid their respect to the noble soul amidst the chanting of the *Bhagwadgita*. A befitting tribute to a soul that had no taint of selfishness and egoism and had lived up to the Gita ideal of 'thyaga' and 'niskamkarma'. The whole nation ever remembers him with gratitude for his uncanny surgical skill, humility and humanity and service to the cause of international understanding.

*Nagarika Weekly, Kumta, Dr. A. V. Baliga Special Issue 1949-50; Kanara College Magazine, Kumta (1949-50 and 1951-52); Kanara College Miscellany Special Number, Vol. 12; Dr. A. V. Baliga College of Arts and Science, Silver Jubilee Souvenir, 1975; Kanara College Society's Administrative Record files; Link (Black Volumes); Recollections and Narration Dr. B. M. Pai, Sri L. S. Kamat, Sri N. V. Shanbhag (Editor. Chunavahi and Jeevotama, Kumta), Gauvish*

*Kaikini (Author and Journalist, Gokarna), N. K. Pai and T. A. Pai.*

N. R. RAO

### **BANDOPADHYAYA, ASESHCHANDRA** (1920- )

Sri Areshchandra Bandopadhyaya, fourth and youngest son of Ramprasanna Bandopadhyaya, was born on 16 December, 1920 in Bishnupur, Bankura. His father as well as his grandfather Anantalal were musicians. Anantalal's other two sons, Gopeswar and Surendranath were also great musicians. In fact the whole family was the bearer and propagator of the renowned Vishnupur Gharana.

Areshchandra's musical training started under the guidance of his father in his very boyhood. According to the family tradition he had to learn the string instruments like *Sitar* and *Esraj* along with his vocal training.

At the age of nine his father expired. After that he had to spend a few years through much hardship. Then he came to Calcutta to take higher lessons in music from his uncle Gopeswar and Surendranath.

He was married in his early twenties while he settled in Santiniketan as a music trainer. He has two sons and four daughters, all of whom are well placed in life.

As stated earlier he was born in a family which is noted for its musical heritage. At first his father and later on his uncles trained him in music. His family tradition made great impress on his mind about the classical music.

Areshchandra took part in the All Bengal Music Competition in 1935 when he was only fifteen. Though he was in his teens he stood first in several branches of music, both vocal and instrumental. In 1936 he took part in the All-India Music Competition in Muzaffarpur and he stood first in *Dhrupad* and *Sitar* and stood second in *Kheyal*. In 1937 at the age of seventeen he joined as a teacher of classical Indian music in the Sangeet Bhavana at Santiniketan. Though he was appointed as a vocal music trainer, he practised intensely the instrumental music. In this period he came into contact with Rabindranath Tagore and took lesson in Rabindrasangeet. This is a very memorable period in the artist's life. As and when required by the Sangeet Bhavana he acted as an accompanist in instrument. The instruments which he used and taught in that period are mainly

*Sitar* and *Esraj*.

After joining Visva-Bharati he used to get invitations in different music conferences to play *Sitar* and *Esraj*. In the Calcutta centre of All-India Radio he played *Sitar* in the earlier period. But later his fame as a *Esraj* player was established.

Areshchandra's association with Santiniketan is nearing forty-five years. When in his teens he first came to Santiniketan Rabindranath was impressed with his musical talent. In Tagore's dance dramas the *Esraj* of Areshchandra is a must.

The Gramophone Company of India has published a long play record (SEMGE 11012) of *Esraj* Plays of Areshchandra.

Areshchandra is sixty-four now. But his creative impulses are active as ever. His personal behaviour is refined and amiable. Loved by his followers, he also likes them. To his students and followers his guidance is invaluable. Shy in nature, he likes to avoid publicity. His personal dress is also very simple.

*Personal interview and information collected by the contributor.*

SUBHAS CHOUDHURY

### **BANDYOPADHYAY, BIBHUTI BHUSAN** (1894-1950)

Bibhuti Bhusan Bandyopadhyay, who ranks among the best Bengali novelists, was born in a Hindu Brahmin family on 12 September, 1894, at his maternal uncle's residence in Muratipur, a village near Kanchrapara in West Bengal. His ancestors lived in the village Barrackpur, Bangaon, in Jessore, now in West Bengal. His grandfather Tarinicharan moved there finally from Panitor, a village in the district of 24-Parganas.

His father Mahananda Bandyopadhyay Sastri was knowledgeable in Sanskrit as well as Ayurvedic medicine, of which his father and grandfather were regular practitioners, but spent his life as a professional Kathak or traditional story-teller. Moreover, he was a great lover of travelling. As a result, his family was put into great hardship, and Mrinalini Devi, his wife, three sons and two daughters, could hardly eke out a decent living with their meagre income. Mahananda died in 1911, when his eldest son Bibhuti Bhusan was a minor and a student of class VIII.

After his education at home and primary

education at different pathshalas and schools, Bibhuti Bhusan aged fourteen was admitted to the Banagram High School in 1908, in class V. He had to walk a distance of six miles from home to come to the school. From here, he passed the Matriculation Examination in 1914, in the first division. Then as a student of the Ripon College, Calcutta, he passed the Intermediate Examination in the first division in 1916 and graduated with distinction in 1918. He entered the M.A. and the Law courses of the Calcutta University but had to discontinue his study to join service.

Bibhuti Bhusan married Gouri Devi in 1917 and lost her the very next year. Her death made him inquisitive of occultism, which finally inspired him to write a novel, *Debjan*. On 3 December, 1940, he was married for the second time to Rama Devi (Kalyani) and their only son Taradas was born in 1947.

He started his career on 7 February, 1919, as a teacher of a Minor School at Jangipara, in Hooghly district. He left the school on 31 May, 1920, and joined the Harinabhi High School, Sonarpur, 24-Parganas on 21 June, 1920, where constant persuasion inspired him to write his first short story, *Upeksita*. He worked there till 17 July, 1922. Then for a period he was appointed to preach for the Go-Raksani Sabha or the Society for the Protection of Cattle and travelled widely in Assam, Tripura, East Bengal (now Bangladesh) and in some areas of Burmah. In 1923, he joined the Khelat Ghosh Estate, where he worked till 1942, successively, as a private tutor, Private Secretary, Assistant Manager to the Bhagalpur Circle and a teacher of the Khelat Ghosh Memorial School. As the Assistant Manager of the Estate, he came close to nature and the rural life of Bihar and in a mood of quaint nostalgia started writing his master-piece, his maiden novel, *Pather Panchali*. In 1942 he returned to his village and spent the rest of his life there as a teacher of the Gopalnagar High School. He died on 1 December, 1950.

By nature, he was simple, generous and affectionate and preferred to think and talk about God to get rid of the drudgery of the daily routine. Botany, Astronomy, Travel-Books and the occultism were his favourite subjects. His father, whose hobby was to collect books for him, instilled in him a thirst for knowledge. In spite of his poverty, he subscribed for him *Bangabasi*, a popular Bengali journal, which was his main source of information in his boyhood.

He is credited with fifty published works. Of these seventeen were novels, twenty were volumes of short stories, seven of diaries and autobiographical sketches and the remainder travel books, a collection of essays, a Bengali version of Scott's *Ivanhoe* and a

life-sketch of Thomas Bata. Some of his notable novels are : *Pather Panchali* (1929), *Aparajita* (1932), *Dristi Pradip* (1935), *Aranyak* (1939), *Adarsa Hindu Hotel* (1940), *Bipiner Samsar* (1941), *Anubartan* (1942), *Debjan* (1944), *Kedar Raja* (1945), *Ichhamati* (1950) and *Asani Sanket* (1959); the volumes of short-stories include : *Meghamallar* (1932), *Mouripful* (1932), *Jatra Badal* (1934), *Kinnardal* (1938), *Benigir Phulbari* (1941), *Nabagata* (1944), *Talnahami* (1944), *Upal Khanda* (1945), *Bidhumastar* (1945), *Asadharan* (1946), *Mukhos O Mukhasri* (1947), *Kusal Pahari* (1950), *Anusandhan* (1959) and *Sulochana* (1963).

*Pather Panchali* which gave Bibhuti Bhusan his international reputation has been translated in different Indian languages as also in English and French. He won the 'Rabindra Puraskar' in 1951 for his novel, *Ichhamati*.

His fictions are to a great extent autobiographical, and he himself believed that only the genuine and convincing record of one's experience can make an authentic novel of value. He came very close to Nature and to the poor folk who lived in the lap of Nature. His kinship with Nature and man is brilliantly depicted in his novels and short stories in a language which is lyrical, delicate, and surcharged with poetry. His approach is realistic but not critical as in Sarat Chandra nor are his characters idealised as in Rabindranath. Habits, customs, rites and rituals of Eastern India, however little connection they have with the plot, are presented in detail in his novels because to him no human experience was ever insignificant. As such his novels may appear episodic and lacking in compactness of plots and seemingly artless in treatment. Humour, satire and politics are almost ignored, and sensual presentation of sex-life quite absent in his writings. When others were busy with problems of urban life he, a pantheist, turned his eyes to the wonder and beauty of Nature; listened to the evening whispers of the ripple and held by his broad sympathy, trees, flowers and men all together. With the wistful gaze of a village-boy he saw both men and Nature, and the diction he used in his novels and stories is the diction of the natural speech. His art is most artless and is, therefore, most authentic. He is a classic already, and Satyajit Roy's film has only confirmed Bibhuti Bhusan's universal appeal audio-visually.

*Bibhutibhusan* : Chittaranjan Ghosh; *Bibhutibhusan* : Jiban O Shilpa—Sunil Kumar Chattopadhyay; *Jibaner Panchalika* Bibhutibhusan, Tarakanath Ghosh; *Bibhutibhusan—Man O Shilpa*, Gopikanath Ray Chowdhury.

TUSHARKANTI MAHAPATRA

### **BANDYOPADHYAY, BROJENDRANATH (1891-1952)**

As a chronicler of life and thought in Bengal in the 19th century and as the explorer and keeper of its records, Brajendranath Bandyopadhyay has become an abiding name in the literary history of Bengal.

Brajendranath was born on 21 September, 1891 at Kathgara Lane, Hooghly. His father, Umeshchandra, a Tantric scholar died when he was only one year old and his mother, Hemangini Debi reared him up to twelve years of age when she also died prematurely. The frail boy was next brought up by his elder brothers with great difficulty because of their small earnings. Pecuniary problems prevented him from pursuing higher studies and he read up to class X in the United Free Church Institution in Chinsura as a Free Student but could not appear in the Entrance Examination. He had to give up studies in 1907. He came to Calcutta to stay in his elder sister's house and learnt typing and shorthand to qualify for jobs. This training launched him into his independent career as a typist-stenographer in commercial houses between 1908-1928. But he was not destined to pile up business correspondence on a typewriter.

Denied a formal education in life, his passion for higher studies was whetted all the more and he made the most of his spare time to study books on history, sociology, journalism and literature in the libraries and at home. He began writing scholarly articles in the established journals of the day and came into contact with Kedarnath Chattopadhyay who got him appointed as one of the assistant editors of both the *Prabasi* and the *Modern Review*, the two premier periodicals in Bengali and English founded by Ramananda Chattopadhyay. He worked for *Prabasi* till his death.

On 9 December, 1909, Brajendranath married Shrimati Binapani Debi, daughter of Mahendranath Halder of Chinsura. His wife was wedded to her husband's literary pursuits. She became a life member of the Bangiya Sahitya Parishad and contributed liberally to its fund for reprinting Brajendranath's works published by the Parishad. Brajendranath lived in rented houses in various parts of north Calcutta. He finally built his own house at 55, Indra Biswas Road and named it after his wife. He was childless.

Brajendranath was lucky to be in contact with contemporary literary figures like Naliniranjan Pandit, Amulyacharan Vidyabhusan, Charuchandra Mitra, Jaledhar Sen, Sajanikanta Das and the illustrious Rajsekhar Basu and Sir Jadunath Sarkar. The

first few brought him the opportunity to write light literary pieces and semi-historical essays in popular journals. But his real training in history as a rigorous science of documentation was under Sir Jadunath from 1914 when he came close to that scholar extraordinary. From popular tales of the Bengal Begums and the Mughal harem, he switched over to serious history based on diverse original source materials buried in libraries and archives at home and abroad. This transformation is especially evident in his re-writing of the work, *Banglar Begum* for its second edition. Even Sir Jadunath who reviewed it in the leading monthly, *Bharatvarsha* (Bhadra, 1324 B.S.) acknowledged that the book had undergone a scholarly metamorphosis. But this scholarly pre-occupation made Brajendra realise that it was difficult for him to master Persian, Arabic, Marathi and other languages essential for the writing of the history of Mughal India at his late age. He gave it up in favour of Bengal Renaissance and the men who made it. He got a goldmine to discover and decipher here.

In 1930, Brajendranath discovered the old files of the first Bengali newspaper, *Samachar Darpan* in the private library of the Raja of Sovabazar. He rightly considered them valuable material for the social and cultural history of Bengal in the early 19th century. He dived deep into this new quarry of knowledge for the next ten years, remained absorbed in ferreting out information for the evolution of social life, journalism and theatre movement in Bengal from similar files of old newspapers and periodicals. His histories of the Bengali theatre, periodicals and social life in Bengal were based on this new source material. In this golden period of productive research, he also began the biographical series of Bengali litterateurs, for the Bangiya Sahitya Parishad. He contributed over hundred titles to this series. This biographical approach to the history of Bengali literature was unique in character and Brajendranath worked hard on rare tracts, short life sketches and biographical notices in the newspaper files to reconstruct the life and times of the Bengali litterati.

He also collected and edited a series of rare books long out of print but gems as material for cultural history. These included tracts like *Kalikata Kamalalaya*, *Nabababubilas* and *Nababibibilas* by Bhabanicharan Bandyopadhyay. These works published between 1337-1346 B.S. (1942-1952) made him a living authority on the subject. Rajsekhar Basu paid high tribute to Brajendranath by pointing out that he came out of the historical tradition of focussing on kings and battles and dry

chronology of details to write the social and cultural chronicle of his own people. His *Sambadpatre Sekaler Katha*, *Bangiya Natyasalar Itihas*, *Bangla Samayik Patra* and the magnum opus, *Sahityasadhak Charitamala* were not only a grand departure from conventional history but also a pioneering attempt to reconstruct the social and cultural history of a nation from diverse and hitherto untapped material. By discovery, assessment and unsparing cross-verification of new source material and above all, willingness to revise earlier statement in the light of new evidence, he set a very high standard of historical research.

But this short sketch of his life will not be complete without reference to his yeoman service to the Bangiya Sahitya Parishad, a historic institute of research in the life and thought in Bengal. He served it as a member of its Executive Committee (1932, 1937-48), Librarian (1933-34), Editor of its journal (1938-39), Assistant Secretary (1934-35) and Secretary (1940-44) and again in 1949-52. He was also a Life Member of the Parishad since 1934. To put it in one sentence, he was the heart and soul of the Parishad since 1932. He was one of the architects of the Parishad and its consummate chronicler (the history of the Parishad came out in 1938).

Sir Jadunath once openly admitted that Brajendra's husbandry made its library next only to Calcutta University library as a centre of research. Though a man of small means, Brajendranath was prodigal in purchasing rare books and he made over his entire collection to the Parishad library. He was the first to catalogue the corpus of rare Bengali periodicals in the library. This scientifically prepared catalogue has immensely benefited the posterity as also the catalogue of books and personal collections in the library. He was also behind the publication programme of the Parishad. His wife made over the copyright of all his books to the Parishad published by it. He edited and published the collected works of eminent Bengali litterateurs on behalf of the Parishad.

Brajendranath was awarded the Rampran Gupta gold medal, Narayan Chandra Mitra medal, Akshoy Kumar Baral silver medal of the Parishad for his various literary works. As Editor of the *Sahitya Parishad Patrika*, he made it the mouthpiece of the intellectual elite of Bengal of his time.

He was made a honorary member of the Calcutta Historical Society in 1928 and in 1947, he was chosen a member of the Indian Historical Records Commission for five years. In 1951-52, the Government of West Bengal honoured him with the Rabindra Award for his total literary output.

The life of this dedicated researcher and literary figure was cut short by coronary thrombosis in 1952. He truly died in harness at the age of sixty-one.

*Sahitya Sadhak Charitamala, volume X No. 104 : Brajendranath Bandyopadhyay by Debajyoti Das, Calcutta, 1969 (In Bengali); Srijut Brajendranath Bandyopadhyay, a short biography including an autobiographical essay by Brajendranath himself, published by Ranjan Publishing House, Calcutta, 1357 B.S.; Sanibar Chithi, Agrabayan, 1359 B.S. on Brajendranath.*

CHITTABRATA PALIT

### BANDYOPADHYAY, GOPESWAR (1880-1962)

Gopeswar Bandyopadhyay's father Anantalal Bandyopadhyay was the then Court-Musician of Vishnupur Raj, famous dhrupadia of the Vishnupur (Dt. Bankura, West Bengal) School of Music. Gopeswar received his musical training from his father as well as his elder brother Ramprasanna and later from Guruprasad Misra of Calcutta and many other exponents of Indian classical music. It was quite early in his life that music blossomed forth in Gopeswar and he was appointed the Court-Musician of Burdwan at the age of seventeen and continued in this capacity for a long time. Apart from that he had the privilege of being honoured and patronised by a large number of music-lovers including various Zamindars and Maharajas. He was conferred the titles of 'Sangit Nayak' and 'Sura-Sarasvati' by the Maharaja of Burdwan and Poet Rabindranath respectively. For a considerable period of time he was the Principal of Sangit Sangha and was associated with *Ananda Sangit Patrika* founded by Lady Pratibha Devi, wife of Sir Ashutosh Chaudhuri. He profoundly enriched both students and professionals by publishing a large number of notations of classical music which included his own composition along with traditional music. In fact he was the pioneer in the field of making notations in Indian classical music. He devoted his entire life to popularize Indian classical music both in its theoretical and practical aspects. From 1919 onwards he demonstrated music, both vocal and instrumental, in a large number of musical conferences throughout the country. In the world of Indian classical music he came to be known as the most worthy representative of the Vishnupur School (*gharana*). He was all at ease in Dhrupad, Kheyal, Tappa, Thumri, light classical music etc. Moreover

his mastery over *Sitar, Surbahar, Esraj, Pakhwaj* etc. was undisputed. He will also be remembered for his innumerable compositions in Bengali, Hindi and Brajabbhāsa. A few gramophone records still carry the verbosity of his musical talent. He was the Principal of Vishnupur Sangit Mahavidyalaya and Visiting Professor of the Visva-Bharati in the fading years of his life. He was conferred the title of 'Deshikottama' by the Visva-Bharati and was elected a Fellow by the Sangit Natak Akademy of Delhi. His published works are *Sangit Chundrika* (vol. 1, 2), *Gita Mala*, *Gopeswar Gitika*, *Gita Darpana* and *Bharatiya Sangiter Itihas*.

*Vishnupur Gharana O Sangit Nayak Gopeswar - Binata Maitra (Beng) - Rabindra Bharati Patrika, Vol. 3-4, 18th yr; Vishnupur Dvitiya Delhi - Ramesh Ch. Bandyopadhyay.*

ARUN BOSE

## BANDYOPADHYAY, MANIK (1908-1956)

Manik Bandyopadhyay, an eminent novelist and short-story writer in Bengali literature, was born in a Hindu Brahmin family on 19 May, 1908, in Dumka, a town in Bihar, where his father was then posted as the Assistant Settlement Officer. He was the fifth son of Harihar Bandyopadhyay and Niradasundari Devi, who had eight sons and six daughters. The eldest one, Sudhansu Kumar Bandyopadhyay, M.A., P.R.S., D.Sc., a brilliant student of Calcutta University was the Director, Kolaba Observatory, and for some time was the Director General of the Meteorological Division, Government of India. Santosh Kumar, the second son, was a physician by profession. The ancestral seat of the family was in the village Malpadiya, Bikrampur, in the Dacca district, now in Bangladesh.

Harihar, an employee of the Government, was transferred to a number of places in Eastern India and as a result, Manik had to take his school-education in a number of schools. He was a student of the Mitra Institution, Calcutta, for a few years. Finally, he passed the Matriculation Examination in the First Division in 1926 as a student of the Midnapore Zilla School. He passed his Intermediate Science Examination in the First Division from the Bankura Wesleyan College in 1928 and was admitted to the Presidency College, Calcutta, with Honours in Mathematics. As he did not pay attention to the study of prescribed books and instead, became

interested in world literature, Social Science, Psychology and Freudian theory, he could not come out successful in his B.Sc. Examination.

Manik aspired to be a great writer in Bengali literature. He firmly believed that one should not start writing fiction before the age of thirty since a considerable period was essential for a writer for preparation and enrichment of knowledge and experience. He, therefore, intended to wait till that age. But in the face of a challenge in 1928, he had to write a short-story *Atasi Mami*, which was published in a short time in *Bienra*, a reputed Bengali journal. As the story was romantic in mood and Manik had no fascination for sentimentalism in literature, he used his pet-name 'Manik', instead of his real name Prabodh Kumar, as the writer of the story. The story made him much popular and henceforth Manik continued to use this pet-name particularly as the author of his fictions.

The period from 1928 to 1935 was his years of incubation. He devoted much of his time either in reading books or in search of plots and characters for his fictions from city life and from the unnoticed corners of rural Bengal as well. He left his formal education in 1932 and decided to earn his living as a writer.

He was convinced that the acceptance of a job under an individual or an organisation would inevitably impair the liberty of an artist. He could not, however, remain wedded to that principle due to his financial stringencies. In 1934, he became the Editor of a Bengali periodical, *Naburun*, for a few months. He joined *Bangasri*, a popular Bengali journal, as its Assistant Editor in 1937 and served there till the end of 1938. A joint venture with his brother Subodh Chandra Bandyopadhyay, The Udayacal Printing and Publication, became unprofitable in spite of some of its valuable publications. He joined the *National War Front* as the Provincial Organiser and the Publicity Assistant (Bengal Division) in 1939 and served there till June, 1943.

Manik with his dynamic personality was desperate and restless by nature. He preferred loneliness but never vacillated in participating actively in the progressive movements of Bengal.

Manik had to fight poverty. Poverty, epilepsy, addiction to drink and unhappiness in family life made him thoroughly frustrated in life. His strenuous exertions in the early thirties could produce seven volumes of novels and short-stories in two years in 1935 and 1936. But he himself explained that because of his hard labour he became a victim of epilepsy in 1936. He suffered from this disease till the

very end of his life. Not being satisfied with the medical treatment, he would often select his own medicine. Dr. Bidhan Chandra Roy was consulted, and Dr. Roy advised that what Manik actually needed was mental peace, and that a happy conjugal life might bring peace to his mind. Manik was married to Kamala Devi, the third daughter of Surendranath Chattopadhyay, a school teacher, on 11 May, 1938.

Manik was associated with a number of progressive movements. He joined the Anti-Fascist Writers' and Artists' Association in 1943 and became the member of the Communist Party of India in 1944. He was elected to the presidium of the Progressive Writers' Association, Bengal, in March 1945. At the time of the communal riots in Bengal in 1946, he actively worked for communal peace and harmony.

In 1955, Manik became very ill. His financial condition was then precarious. Besides his friends, Atul Chandra Gupta helped him in a number of ways. Dr. Bidhan Chandra Roy, the then Chief Minister of West Bengal, offered him an employment under the State Government. But Manik refused to accept the offer. At the initiative of Tarasankar Bandyopadhyay, another literary genius of the period, Dr. B. C. Roy granted Manik in 1955 a pension of Rupees One hundred per month and an amount of Rupees Twelve hundred at a time for his literary contribution. He had to accept the offer at the request of his friends but on condition that he would not apply for that. He was admitted into the Islamia Hospital on 24 February, 1955 but left the hospital on 27 March, 1955, 'against medical advice'. On 20 August of the same year he was admitted to the Lumbini Park Hospital and was released from there on 21 October, 1955. He spent the rest of his life in frustration and following an attack of thrombosis on 30 November, he passed away on 3 December, 1956.

Manik was credited with thirty-eight novels, seventeen volumes of short-stories (two hundred twenty-two short-stories), one drama and a few essays and poems. He left half a dozen novels and many short-stories incomplete and unpublished. His first novel *Diba Ratri Kavya* and first published novel *Janani* appeared in 1935. With the publication of two of his great novels, *Putul Nacher Itikatha* and *Padma Nadir Majhi* in 1936, anti-romantic attitude in Bengali literature got a definite shape. Both the books appeared in many languages. *Padma Nadir Majhi* was translated into Hindi, English, Russian, Swedish, Czech, Chinese, Hungarian, Norwegian, Bulgarian and Rumanian. World cinema right for the story was taken in 1953. In his early youth Manik was

attracted to Freudian theory and in later life to Marxism. His fictions written before 1944 and those written after 1944 are distinctly marked by these two influences respectively.

Manik Bandyopadhyay appeared in the Bengali literary scene with the force of a great explosion. Terse in style and courageous to stand face to face with the most unpleasant truth of human situation, man's psychology as well as social predicament, Manik is comparable only with the best writers of the world like Dostoyevsky, Kafka, Laurence and Faulkner. If some of his writings give the impression of remaining somewhat unfinished with rough edges, they are still great like the 'unfinished symphony' of Schubert.

Manik painted Bengali life on a vast canvas in his fictions, and if variety of plots and characters be taken into consideration he would probably surpass all the novelists of Bengali Literature. Men and women of some of his stories were even 'taken from classes to which neither the writer nor his expected readers belonged'. A writer to him was a kind of labourer whose duty was to depict his experience with the analytical mind of a scientist. He believed, 'It is not poverty, not luxury but the inherent nature of man which makes his life full of complexity and despair'. For his impersonal, analytical and realistic approach Manik wrote 'in a direct unornamented style. It has a dry efficiency, which at its best, is of surprising literary force'. (Atul Chandra Gupta).

*Banerjee Srikumar : Banga Sahitye Upanyasei Dhara; Basu Nitai : Manik Bandyopadhyayer Samaj Jiganasa 1978; Chattopadhyay Debiprasad : Primeval And Other Stories (Edited) 1958 (in English); Mitra Sarojmohan : Manik Bandyopadhyay : Jiban O Sahitya 1377 B. S.; Raha Asokevijoy : Manik Bandyopadhyay, Visvabharati, Magh-Chaitra 1963 B.S.*

TUSHAR KANTI MAHAPATRA

## BANERJEE, SARABINDU (1913-1980)

Sarabindu Banerjee popularly known as Shute Banerjee; test cricketer; pace bowler and versatile batsman, was born in Calcutta on 3 October, 1913 (house no. 31/1 Durgacharan Mitter Street, in the old Beadon Street Post-Office zone) and had his early schooling in the Scottish Churches Collegiate School. After passing his Matriculation



Examination, he joined City College. He won the Calcutta University blue in cricket in 1932; two years later he also won his blue in football, which he used to play as a full-back.

He first made his mark in the 1931-32 season in the annual fixture between Punjab University and Calcutta University played that year at Calcutta on 30 November on the Mohun Bagan ground; it was won for the first time by Calcutta mainly because of Banerjee's bowling (5 for 45 in the first innings, 7 for 51 in the second). Ignored at first for the trial matches organised for selecting the Indian team due to visit England in 1932 Banerjee was invited later to play one match at Patiala but was not considered any further.

In the Calcutta University team he made the acquaintance of Berry Sarbadhikary, the team's wicketkeeper and opening batsman who was later to become widely known as a radio commentator and sports journalist. Soon after Sarbadhikary organised the University Occasionals team, consisting mainly of ex-Calcutta University players, which made trips outside Calcutta to play friendly matches. Banerjee was in the team when it visited Shillong in 1931 and again in 1932. In 1933 the team undertook a tour of North India and included local ex-university players when it played matches in Lahore, Patiala and Aligarh; at Delhi it was accorded the honour of a fixture against the Viceroy's XI. Subsequently the University Occasionals team, including Banerjee, also visited Ceylon. Banerjee always opened the team's bowling and sometime also the batting.

During the 1933-34 season Banerjee was selected for the Indians and Anglo-Indians XI which played against the visiting M.C.C. team in an one-day match at Calcutta. Two years later, when the team of Australians under Jack Ryder came to Calcutta, Banerjee appeared in two matches against them—for the Maharaja of Cooch Behar's XI and for the Bengal and Assam XI—opening both batting as well as bowling. In the latter match he claimed 5 wickets for 53 runs in 18 overs, and staked his claim for a place in the 'All-India' side. Selected for the third 'test' (unofficial) at Lahore in January 1936, he bowled only two overs each either innings, but excelled as opening batsman. His second innings of 70, during which he participated in a third wicket stand of 123 runs with his skipper Wazir Ali, gave the side a match-winning lead. Though not selected for the fourth and final 'test' of the series in Madras, he was included in the All-India team to tour England in 1936. But he was not selected to play in any of the three tests of this series. His tour averages for three-

day matches were 40 wickets (at 29.42) and 369 runs (at 18.45).

He had already played for Hindus in the Bombay Quadrangular but dominated the proceedings in December 1936 when he captured 5 for 29 against Muslims and 4 for 73 against Europeans; in the latter match he also scored 51. Though he remained a regular member of the Hindus side after the tournament became the Pentangular, he never bettered that earlier performance.

He missed Bengal's first match in the Ranji Trophy tournament (against C.P. and Berar at Calcutta in January 1936) because he was away on 'test' duty at Lahore. But in the semi-final at Madras he bowled well to take 2 for 25 and 4 for 44, though Bengal lost the match. Next season he bowled Bengal into a winning position against Central India, then contributed an unbeaten 47 to a ninth-wicket stand of 105 with A. Kamal which gave Bengal victory over Hyderabad. That year, the Ranji Trophy final between Bengal and Nawanagar (won by the latter) was held in Bombay. Banerjee was not permitted to play on either side because he had just accepted employment under the Jamsaheb in Nawanagar.

However, he served the Nawanagar side with distinction for the next five years and often excelled over famous team-mates like Amar Singh and Vinoo Mankad in all-round performance. He scored his first Ranji Trophy century (106 against Bombay) at Bombay in November 1939 and captured 8 for 25 in 9.2 overs against Maharashtra (all out 38) at Jamnagar in 1941. Playing for Nawanagar kept him in the forefront of Indian Cricket. Thus, when Lord Tennyson's team toured India in 1937-38, Banerjee appeared against the visitors in three unofficial 'tests' (at Bombay, Calcutta and Madras) and in three other matches. One of the latter was for the Cricket Club of India XI, the match which inaugurated cricket at Brabourne Stadium; here Banerjee bowled splendidly to take six wickets for 89 runs. When the Ceylon team visited India in 1941, Banerjee played in the first 'test' at Calcutta.

In April 1942 Banerjee came to Jamshedpur and joined service with Tata's. Thus began the longest settled period of his cricket career as well as of employment. Apart from many notable feats for the Bihar team which he captained and helped to build, he also toured Ceylon (1945) and England (1946) with the Indian team. To earn the latter selection he made a good use of the opportunity provided by the third unofficial 'test' against the Australian Services team at Madras. Here he captured four wickets in either innings and proved he was still the leading



pace bowler in the country. Yet he returned from his second tour of England without having appeared in a test match there. However, he shared a world record with C.T. Sarwate when, batting at numbers ten and eleven, they scored centuries in the match against Surrey at the Oval.

One season later, once again a notable performance—1 for 67 in 20 overs at Allahabad for East Zone against the visiting West Indies team; this was the only match lost by the visitors on that tour—brought him a long-awaited honour. This time it was an official test cap, when he played in the last match of the 1948-49 series against West Indies at Bombay. His 4 for 54 in the second-innings took India closer to a sensational victory, which ultimately did not materialize.

From Jamshedpur Banerjee moved to Bhilai in 1958 and practically retired from active cricket. After he retired from service with the Bhilai Steel Plant, he spent a year at the National Institute of Sports, Patiala, on a coaching assignment. He lived thereafter in Calcutta with his second wife, Roma Banerjee. His first marriage to Manju Dey had ended in divorce; a daughter and a son were the issues of this marriage. In January 1974, the Cricket Association of Bengal organised a two-day benefit match for him at Eden Gardens. When the golden jubilee of the Moin-ud-dowlah Cup invitation tournament was being celebrated in 1980, it was decided to invite to Hyderabad those who had participated in it in the early years. Banerjee had accepted the invitation but passed away before he could grace the occasion.

It is generally believed that during his long and colourful career, Shute Banerjee did not win the honours he deserved. According to contemporary critics, in his heyday Banerjee matched the pace of Mohammad Nisar and the skill of Amar Singh as a bowler. As a batsman, he was competent enough to adapt his batting to any situation.

*Notes made by Shri Amar Banerjee (second elder brother) and forwarded by Shri Rathin Bose; Copy of article in Anandamela (Falgun 1382) provided by Dr. Somnath Roy; Official Souvenir of the Shute Banerjee Benefit Match (6-8 January, 1974) sponsored by Cricket Association of Bengal; Following magazine-issues sent by Shrimati Roma Banerjee (widow) : a) Sportsweek of 28 October, 1980; b) Desh of 8 November, 1980; c) Khelar Asar of 7 November, 1980; d) Gallery of 5 January, 1981; Shute Banerjee memorial issue.*

SUJIT MUKHERJEE

## **BANDYOPADHYAYA, SHARADINDU, (1899-1970)**

Sharadindu Bandyopadhyaya, the Bengali novelist and short-story writer was born on 30 March, 1899 at Jaunpur, Uttarpradesh. His ancestral home was at Baranagar on the north of Calcutta. Sharadindu's father, Tarabhusan was a pleader at Purnea court since 1893. Later he moved to Monghyr where for fifty years he was the President of the Bar Association. Sharadindu had his school education at Monghyr subsequently passing through his B.A. from Vidyasagar College, Calcutta in 1919. He passed his Law examination in 1926 from Patna and started his career as the junior to his father. He had been married to Parul Devi in 1918.

Sharadindu, however, was more interested in games and literature than in his legal profession. The sincere love for literature, he imbibed from his mother Bijaliprabha Devi who was a regular reader of all available books of literature at that time. He abandoned his legal profession ultimately and completely devoted himself to writing stories. In 1938 he left for Bombay at the call of Himangsu Roy of Bombay Talkies. For fourteen years he kept himself occupied with writing for the cinema mainly.

In 1952 Sharadindu settled down at Pune and again resumed his literary activities. He died at Bombay on 22 September, 1970 at his son's residence.

Sharadindu's first book—*Jauvana-Smriti*, a book of verse appeared when he was still a college student. The reviewer of the fastidious journal, *Prabasi* welcomed the budding poet. Sharadindu, however, made his mark as the story-writer and is remembered in the Bengali literary circle as a writer of historical romance, detective and ghost stories. Considering the time when he made his debut, this is remarkable. For, the Bengali literature was passing through a period of realism. Sarat Chandra Chattopadhyaya, the master artist of Bengali middle class life remained as the model for the young writers. His novels depicting social and psychological problems paved the way for the later generation but Sharadindu, strangely, did not follow suit. He created a world of romance and dream based on the nostalgic past of ancient India. He possessed a wonderful power of imagination with a rare ingenuity of weaving plots as well as a mastery over a style that was at once classical and humorous. In all these respects he was a follower of Bankim Chandra Chattopadhyaya although he lacked the master's depth.

Sharadindu's detective stories betray influence of foreign authors like Conan Doyle, Edgar Allan Poe, Edgar Wallace and Agatha Christie and yet they are particularly the creation of a Bengali mind which was fully aware of our psychological situations. His stories are free from any sort of immorality or obscenity. They are suitable for all readers, young and adult. His detective hero, Byomkesh, who loves to call himself Satyanveshi—seeker of truth, has become a dear name to the Bengali reading public, somewhat like Sherlock Holmes of Conan Doyle. Like Byomkesh, Barada, the narrator of ghost stories, has also become a well-known name.

Sharadindu was a voracious reader. He moved about freely in Sanskrit literature, archaeology, astronomy, Indian history, books by modern scientists like James Jeans, Fred Hoyle, Leonard Woolf and Mortimer Wheeler.

Sharadindu was honoured with a number of literary awards like Rabindra Memorial Prize of West Bengal Government (1967), Motilal Memorial Prize of *Amritabazar-Jugantar* (1958), Sarat Chandra Memorial Prize of *Calcutta University* (1967). West Bengal Congress honoured him during the Independence Week (1962).

He has quite an impressive number of novels and short-stories. For the list the readers are referred to the volumes of 'Sharadindu Omnibus' edited by Pratul Chandra Gupta. Some of his stories have been translated into Gujarati, Hindi, Marathi, Tamil, Kannada and English, besides rendered in films.

*Shobhan Busu, Jivan-Katha, Byomkesh Katha in Sharadindu Omnibus ed. Pratul Ch. Gupta, Vol. 2 (Calcutta, 1974); Partha Chattopadhyaya, Byomkesh Sange Saksatkar in Sharadindu Omnibus Vol. 2 (Calcutta, 1974).*

BHABATOSH DATTA

## BANERJEE, SHUTE

—See under Banerjee, Sarabindu

## BANERJEE, SIBNATH (1897-1982)

Sibnath Banerjee, the well-known trade union and Socialist leader was born at Brahmanrangdia in Khulna district (now in Bangladesh) on 11 July, 1897. He was the second son of his father Dwarakanath Banerjee. He came to Hooghly district and got his M.Sc. degree in Mathematics from Mohsin College, Hooghly. While in Khulna he was in charge of Daulatpur "Satya Ashram", a rendezvous of dangerous members of the Jugantar Revolutionary Party. In Hooghly also he came into contact with the

members of Jugantar and joined that party. After that he went to Indore and then to Kabul where Habibia College gave him a lectureship in 1921. There he came to know Sheikh Amanulla and Raja Mahendra Pratap. He took part in the setting of a provisional Indian Government in Kabul. This was probably the first independent India Government proclaimed in defiance of British authority. From there he escaped to Russia in 1922 at the age of twenty-five in the hope of enlisting the support of the Soviet Union for an upsurge in India against the British. He was the first Indian after the Raja to have walked to the Soviet Union from Afghanistan.

Shri Banerjee reached Moscow just in time to join Lenin's funeral procession. He was for some time a teacher in the Toilers University in Moscow. He attended a College for Asian Students before leaving on virtually a walking tour of Eastern Europe : Latvia, Lithuania, Estonia, Bulgaria and Hungary. He got in touch with M. N. Roy, Rahamat Ali, Zakaria and other well-known Indian Communists. His name appeared in a list of workers of the Eastern Section of the Executive Committee of the Comintern and he was reported to be a travelling agent of the Executive Committee. His travels took him to London. During this time he came in contact with Sapurji Sakhlawatwala—the Indian Communist leader, living in England and helped him to get elected to the House of Commons. When the Conservative Government decided not to let him return to India, Clement Attlee whom Shri Banerjee met through Trade Union connexions had to intervene before he could come home in 1925. Since his return to India, he took part in the labour movement of Bengal.

He was a correspondent of the *Amrita Bazar Patrika* in the early twenties. In February 1925 Sibnath Banerjee formed the Bengal Jute Workers Association with the assistance of Kali Das Bhattacharji (ex detenué), Sidheswar Chatterji (a revolutionary) and Santosh Kumar Gupta. Banerjee was appointed General Secretary of the Association. He was the first Moscow trained Communist to hold office in a labour organisation in India. During 1926 there was a labour unrest in the jute mill area surrounding Calcutta. Sibnath Banerjee along with other prominent leaders of the Bengal Jute Workers Association organised a strong movement of protest against an alleged assault in April 1926 by a European employee of the Gouripur Jute Mills on a coolie. He also met Janaki Prasad Begerhotta and Shamsuddin Hasan of Lahore who came to Bengal during the strike and attended a meeting of the Bengal Jute Workers Association. Another strike

took place at the Lansdowne Jute Mills, Dum Dum in the same year and Sibnath Banerjee addressed the strikers in the usual way. The Workers Welfare League of India also took steps to give publicity in England to cases of insufficient compensation for injuries received by members of the Bengal Jute Workers Association. The interest displayed by the Workers Welfare League of India in this association is easily understood when Sibnath Banerjee's close connection with both organisations is remembered. In July 1926 Sibnath Banerjee along with Muzaffar Ahmad, Soumendra Tagore and Kali Das Bhattacharji organised the Kankinara Paper Mill Labourers Union of which Soumendra Tagore was made President.

In 1929 Shri Banerjee organised the railway strike at Lilooah. An associate of V. V. Giri in the Kharagpur strike, he was sentenced to one year's imprisonment. During 1932-34 he was a member of the Bengal Provincial Congress Committee and A.I.C.C. Shri Banerjee was once again convicted in the Meerut Conspiracy Case in 1933. Later, on behalf of trade unionists, he negotiated an agreement with Jayaprakash Narayan on joining the newly formed Congress Socialist Party. He was one of the founder-members of the party along with Jayaprakash Narayan and Rammanohar Lohia and was a member of the national executive of the party. Shri Banerjee again led the strike by the jute workers of Bengal in 1937. In the same year he was elected to the Bengal Legislative Council from the Howrah Labour (Registered Factories) constituency. He held the seat till 1952. He was also the President of the All India Trade Union Congress and Hind Mazdoor Sabha for two terms each. The Bengal Chatkal Mazdoor's Union and the Calcutta Tramway Workers' Union had him as their first Secretary. He was connected with All India Railway Men's Federation at first as General Secretary and later as Associate Secretary. He represented India in International Workers Association and on the national scene represented Bengal on the Constituent Assembly. In 1942 he was detained under the Defence of India Regulations for participating in the Quit India Movement.

He visited China in 1954 on an official invitation. *Smriti Bismriti*, his reminiscences of Afghanistan and Russia was serialized at first in *Modern Review* and was later published as a pamphlet. Then he became associated with Howrah Leprosy Centre and was also connected with relief works. He also worked with famous Gandhian leader Satish Chandra Das Gupta. He joined the Jayaprakash Narayana Movement in 1975 and was imprisoned for three

months in Bihar. After that he retired from active politics. He died on 16 February, 1982 at the age of eighty-five. He is survived by his wife, two sons and two daughters.

The Eastern Railway Men's Union in a condolence resolution noted that he was one of the pioneers of the Socialist Movement and one of the Veterans of the Union led by the socialists.

*Statesman, Amrita Bazar Patrika, Ananda Bazar Patrika, Ajkal Patrika, Jugantar and Communism in India (1924-1927) - Sir David Petrie with an Introduction & explanatory Notes by Mahadev Prasad Saha, 'Smriti Bismriti'.*

AMIT BANDOPADHYAYA

### BANERJEE, SUBODH

-See under Subodh Banerjee

### BANDYOPADHYAYA, TARASANKAR (1898-1971)

Tarasankar Bandyopadhyaya, the Bengali novelist was born in the village Labhpur in the Birbhum district of West Bengal on 23 July, 1898. He lost his father Haridas, when he was on y eight. He was brought up by his mother Prabhavati and 'Pisima' father's sister, both of whom left abiding impression on Tarasankar. To them he owed much for what he was in his later life. Haridas was a petty zamindar.

Tarasankar after having passed the Matriculation Examination from the village High School in 1915, studied for sometime at St. Xavier's College and Ashutosh College at Calcutta but never completed his academic career. In the meanwhile he was married to Umashashi Devi in 1914 and later had two sons and two daughters.

He came back to his village home to devote himself to social work. In 1921 he joined the Non-Co-operation Movement. He was elected President of the Union Board (1927-29). In 1930 he courted jail for his political activities.

This period of his life (1920-1930) left a rich heritage of experience with him. As a practising novelist he received inspiration from his family and the society. Tarasankar ever remained a staunch nationalist and imbibed a deep attachment for the Bengali traditional culture. In 1931 he settled down at Calcutta and fully devoted himself to writing.

Tarasankar's literary career started with the *Kallol* the famous magazine of the young moderns. It published his story *Rasakali* which immediately made him famous. He began to contribute to all the important journals including *Bangashri*, *Upasana*, *Bharatvarsha* and *Prabasi*. Gradually, he was drawn to *Sanibar Chithi* - the journal which carried on bitter criticism of the Kallol group of writers.

Tarasankar used to write both short-stories and novels. He tried his hand at drama also in which his success was not as great as in others. Incidentally, Tarasankar was a good actor. His first printed book was a book of verse *Tripattia* but he soon found verse unsuitable. Rabindranath's Santiniketan was not far from Tarasankar's village; but Tarasankar was shy in making acquaintance with the great Poet. Rabindranath himself being desirous of meeting this promising writer, got him introduced to him in 1933.

Tarasankar's masterpiece *Dhatrdevata* (1938) based on the political movement of 1921 was recognised as one of the great creations of Bengali literature. Novels that followed were *Kalindi* (1940), *Ganadevata* (1942) *Panchagram* (1943), *Kavi* (1942), *Sandvipan Puthsala* (1946), *Hansulibanker Upakatha* (1947), *Arogya-Niketun* (1953) - to name only a few of his fifty-six novels and *Chhalanamayee* (1936), *Jalsaghar* (1937) to name only two of his more than twenty-five collections of short-stories. His 'Jalsaghar' has been filmed by Satyajit Roy. 'The Epoch's End', translation of 'Manvantar', by Hiren Mukherjee earned Tarasankar an all-India reputation.

Literary critics, however, are not unanimous about the perfection attained by Tarasankar as an artist. Nevertheless none has denied his broadness of vision and a classic sense of mystery of human life. At the same time his response to the changing social reality - the gradual decay of the feudal society and rise of the new capitalist class - has made him one of our inevitable moderns after Saratchandra Chattopadhyaya. A deep sense of respect for the spiritual inheritance of India permeates his work at the same time.

In 1941 Tarasankar became President of the Anti-Fascist Writers' Association and leaned towards Marxian idealism. Of course, he never identified himself with the communists although his writing during forties show their influence.

Honour and awards were showered on him. He was felicitated by his Bengali fellow writers on his fiftieth birthday (1947), awarded Saratchandra Memorial Gold Medal by Calcutta University (1947), Rabindra Memorial Prize by the West Bengal Government (1955), Sahitya Akademi Award

(1956), Jagatnarini Gold Medal by Calcutta University (1959); *Padmashri* and *Padma Bhushan* (1962) (1968) by the Government of India, Jnanapitha Prize (1967); Honorary D. Litt by Jadavpur (1968), Calcutta (1968), Rabindra-Bharati (1969) and North Bengal (Posthumous) Universities.

Tarasankar adorned many distinguished positions. he was the President, Prabasi Banga Sahitya Sammelan, Kanpur (1944). President, Nikhil Assam Banga Sahitya Sammelan (1944); inaugurated Silver Jubilee session of Prabasi Banga Sahitya Sammelan (1948), was invited by the Cultural Association of Russia (1951) but declined; Member, Legislative Council, West Bengal (1952-60) invited on the occasion of Lu Hsun birth anniversary to China but returned from Rangoon due to serious illness (1955); toured China on invitation by the Government of China (1957), represented India at the Asian Writers' Conference at Tashkent (1957); President, All-India Writers Conference, Madras (1959), Member of the Rajyasabha (1960); Chief President, Nikhil Bharat Banga Sahitya Sammelan (1966), President, Bangiya Sahitya Parishad (1969), Fellow, Sahitya Akademi (1969).

Tarasankar delivered two endowment lectures, Nripendra Chandra Memorial Lectures at Visva-Bharati (1971) and D. L. Ray Lectures at Calcutta University (1971).

Tarasankar's autobiographies *Amar Kaler Katha* (1951) and *Amar Sahitya Jivan* 2 vols (1953, 1962), *Kaishor Smriti* (1956) are not only pleasant readings but are valuable records of cultural life of Bengal during the thirties and the forties. In *Rabindranath O Banglar Palli* (1971) and *Sahityer Satya* (1953) Tarasankar appears as a critic of considerable depth. Tarasankar wrote for children also.

He died on the 14 September, 1971.

*Tarasankar (Bengali) Haraprasad Mitra (1961); Sanibar Chithi (B.S. 1371 & 1378); Bharatiya Jnanapith (Souvenir, 1967) New Delhi; Kaler Pratima (1974) Arun Kumar Mukhopadhyaya.*

BHABATOSH DATTA

**BANERJEE, TRIDIB NATH (DR) (1890-1966)**

Dr. Tridib Nath Banerjee, the doyen of physicians, was born at Bhagalpur on 18 March, 1890 in a middle class Brahmin family. He was the second

among his four brothers and four sisters. His father, the late Upendra Chandra Banerjee, was a member of the Monghyr Bar and in his later years became the President of the Monghyr Bar Association. He was associated with numerous educational and cultural institutions of Monghyr including the D.J. College (now R.D. & D.J. College, Monghyr). His mother, the late Biraj Mohini Devi, was known for her piety and righteousness. Both these qualities were imbibed to a great extent by Tridib Nath. Shouldering the responsibility of getting his mother cured at Banaras, he passed the Entrance Examination after failing thrice. He joined the D.J. College at Monghyr from where he passed his First Arts Examination in Science. Thereafter, he joined the Calcutta Medical College in deference to the wishes of his grandfather, the late Durgadas Banerjee and his ailing mother. Amongst all her children Tridib Nath was not only very close to his mother but also took great care in attending to her. Her prolonged illness determined his destiny. He desired to study medical science and bring relief to the ailing humanity. Fortified with his mother's blessings, he got himself admitted in the Calcutta Medical College. As a student of this College he always won merit scholarship in recognition of his brilliant results at the examinations. He passed the final M.B. examination with Honours in 1915.

While a senior medical student, he was married to Saraswati Devi, daughter of the late Rai Bahadur Surendra Nath Mukherjee of the Bihar Judicial Service, who later on became the first Indian District Judge of Patna. Tridib and Saraswati were blessed with two children, but the elder one, a daughter, predeceased them. The son, Dr. Prasun Kumar Banerjee, was till recently Professor of Pharmacology in the Patna Medical College and is now living in retirement at Patna. While Saraswati passed away in October, 1941, Tridib Nath breathed his last on the 28 July, 1966 at his Patna residence.

Starting his career as a Civil Assistant Surgeon, his first posting was at Ranchi. Thereafter, he was transferred to Motihari in 1917 where he earned fame as a Surgeon. In recognition of his merit, he was transferred to the Cuttack Medical School, where although he was designated as Teacher of Physiology (and Surgery), he had Surgical beds. From there he proceeded to the United Kingdom to obtain both M.R.C.P. and F.R.C.S. degrees like the legendary Dr. B. C. Roy. Within eleven months he completed the Diploma in Tropical Medicine and Hygiene (London) and also M.R.C.P. degrees both from London and Edinburgh in 1924. For certain unavoidable reasons he could not complete his

F.R.C.S. Examination and having accepted the offer of Professorship of Pharmacology at the Patna Medical College, returned home in 1925. On the retirement of Col. H. R. Dutton he was appointed Professor of Medicine in the Patna Medical College and subsequently in 1937, became the Principal of that College. He retired as Principal and Professor of Medicine from the Patna Medical College in 1946.

Dr. T. N. Banerjee, as he was popularly known, created a name for himself in the medical profession not only in Bihar but the whole of Northern India. His uncanny sense of diagnosis marked him out as a physician of rare calibre. In those days when Europeans were shy of approaching any "native" physician, Dr. Banerjee's services were used to be requisitioned even for J.D. Sifton, the Governor of Bihar, and Planters. The distinction between the white skin and the black skin was forgotten whenever there was any serious illness defying diagnosis. His large circle of patients included both the high and the low and long before independence Dr. Rajendra Prasad writes in his *'Autobiography'* that Dr. Banerjee was "very sorry that I was being transferred when I had just begun to improve. He made a report about my case, wrote out a prescription and had talks with the Jail Superintendent." (Page 362). This happened in 1933 when Dr. Rajendra Prasad was being shifted from the Prisoners' Ward of the Patna Medical College Hospital to the Bankipore Jail at Patna. Dr. Banerjee may be called the harbinger of the practice of modern medical treatment in Bihar and it was he who first introduced the method of systematic pathological investigation to arrive at a diagnosis. Consequently the trend of medical profession underwent a remarkable change in Bihar and the period during which he worked was popularly labelled as "the Banerjee Age in Medicine". Before the discovery of Chloramphenicol and anti-tubercular drugs, he saved the lives of innumerable patients suffering from typhoid and tuberculosis by combination of available drugs, phage, artificial pneumothorax and pneumoperitonium in the case of TB patients. He was the first physician in Bihar to introduce blood transfusion directly from the donor by the bedside. The establishment of a Blood Bank at the Patna Medical College Hospital was largely due to his pioneering efforts.

Though not a prolific writer, he was well-read in the various facets of medicine and his articles on hypertension, anaemia, diabetes and tuberculosis appeared in the early volumes of the *Indian Journal of Medicine* and *Patna Journal of Medicine*. In later life, due to the increasing and exacting demands of

his patients all over Northern India and Nepal, he could not find time for writing about his experience. But people close to him know that he was always conversant with the latest publications in medicine in the English-speaking world.

For the unique position he acquired for himself, honour was showered on him in abundance. The British rulers conferred on him the title of a Rai Bahadur in 1936 and awarded the CIE in 1944. The Union Government of India made him a Padma Bhushan in 1960. He was also appointed Honorary Physician to the President of India in 1950, and continued as such till 1962. One of the founders of the Indian Medical Association, he was elected President of the All-India Medical Association in 1951 and presided over the Association's Annual Meeting at Sholapur. He was also a member of the Indian Medical Council and as Chairman of the Upgrading Committee of the Medical Colleges all over India gave a concrete shape to the Medical Syllabus and Postgraduate studies. He was a nominated Member of the Bihar Legislative Council for about ten years from 1951.

Medium built and bespectacled, Dr. Banerjee was a man of few words. Unostentatious to a fault, he was an embodiment of plain living and high thinking. His heavy voice and grave appearance evoked respect and dispelled most people from efforts to cultivate intimacy with him. Yet he had a keen sense of humour and his happiest hours used to be spent with his grand-children and the children of his other relatives and friends. In youth his hobby was shooting but in the later years he took up gardening and his Sheikhpora Garden House was a flourishing arena of horiculture and fruit growing. He also developed poultry farming and it was used for his experiments in the biological world. The fruits and vegetables grown in his Sheikhpora Garden won prizes for him not only in the Annual Horticulture Show at Patna but also in All-India Mango Shows. A man of calm temperament and unhurried movement Dr. Banerjee believed in moderation in food habits. He kept himself extremely fit almost till his last days and continued to examine and advise patients even after suffering a heart attack. Dr. Banerjee was once involved in an air-crash while proceeding to see a patient in Gaya. Although seriously injured, he survived the air-crash and after about three months of treatment and convalescence he resumed his practice.

A man of philanthropic habit, his purse-strings were open for every noble cause, the most notable of which in Patna was the Ramakrishna Mission where he donated handsomely for the construction of a

building for the library as well as the prayer hall erected in memory of his wife. Innumerable relations and friends received his bounty and the number of people who managed to complete their education or establish themselves in business through his help is legion. People of Bihar remember Dr. T. N. Banerjee not only as a most remarkable physician with a magic healing touch, but also a large hearted gentleman.

*The Messenger Divine (Bhaskar Banerjee, Patna, 1960); Rajendra Prasad : Autobiography (Asia Publishing House, 1957); Personal interviews with Dr. P. K. Banerjee (son of Dr. T. N. Banerjee) and Dr. S. Samaddar (an old and favourite student of Dr. T. N. Banerjee).*

B. P. MAZUMDAR

BANSI LAL (1927- )

Bansi Lal was born on Bhadon Badi 14 VS. 1984 (26 August, 1927) at Golagarh, a small sandy hamlet in the erstwhile state of Loharu in Haryana. His father, Mohar Singh, was a farmer of respectable realty. He enjoyed high social acclamation in his Jat *biradari* because of his affluence and relationships—he was married to Dhanpa Devi, daughter of Khubi Ram, a well-to-do landlord of village Khubi Ki-Dhani in District Mahendargarh and his younger sister to a nephew of Sir Chhaju Ram (of village Alakhnur in tehsil Hansi), a millionaire, who, because of his wealth and philanthropy became a legend in his life time.

Like most of the peasants of his time, in that arid, backward area, Mohar Singh believed that 'not education but luck alone helped in life, otherwise why should persons well-versed in Persian roam about unemployed' (*Padhen Farasi bechen tel, Yah dekho quadarat Ka Khel*). He did not care to give proper education to his child : after a little schooling, first at Golagarh and then at Degroli, a village nearby, he placed him, while in his fourteenth year, in his new avocation—trade in grain, at Loharu. There came a protest from the sapient boy who wished to continue his education, but of no avail. The boy did not yield either, and pursuing his studies in his leisure hours, he passed his examination privately : Matric 1946, F.A. 1949, Prabhakara (Hindi Honours) 1950, and B.A. 1952. In 1953, he joined the Punjab University Law College at

Jullundur and obtained his LL.B. degree from there in mid-1956.

He was married, while not yet sixteen to Vidyavati, daughter of Jai Singh, an affluent farmer of village Bhutan Kalan in Tehsil Fatehabad, District Hissar. He has six children—two sons and four daughters.

He started his career as a legal practitioner at Bhiwani in 1956. But as politics dominated his interests, he gave little time and attention to his profession. He selected Tosham, an area badly neglected both by gods and governments for centuries out of number, as his centre of activity. He worked hard and made himself popular among the backward rural masses in no time. The Panjab Pradesh Congress Committee also recognised this fact, and made him General Secretary of the Mandal Congress Committee Tosham (1956-57); President, District Congress Committee, Hissar (1958-62); and member, Panjab Pradesh Congress Committee (1958-62).

In 1960, he was elected to the Rajya Sabha for six years. This was the most fruitful period for him, when he 'learned many lessons in politics', and came in touch with such great leaders as Govind Ballabh Pant, P. N. Saprú, H. M. Ibrahim, H. N. Kunzru, K. M. Pannikar and Kaka Saheb Kalelkar. He developed a special relationship with G. L. Nanda, who was his friend, philosopher and guide. At this time, he served on the Wage Board for Dock and Port Workers, and Northern Railways and Heavy Industries Boards. He was also a member of the Parliamentary delegation which visited the U S S R in September, 1964.

After expiry of the membership of the Rajya Sabha, Bansilal returned to state politics: he tried to enter the Panjab Vidhan Parishad in 1966, but failed. In 1967, however, he managed to get into the Haryana Vidhan Sabha. And once there, he continued to stay for three terms—February to November 1967, 1972 and 1972 to 1975. He became Chief Minister on 21 May, 1968 and remained in this high office till 1 December, 1975 when he was taken into the central cabinet, first as a Minister without Portfolio and later as Defence Minister. He was elected unopposed to the Rajya Sabha in 1976, but lost the Lok Sabha contest in March 1977.

After the Janata Party came to power, Lal was made to confront as many as seven commissions of inquiry; and almost each one of them—especially the Shah and the Reddy Commissions indicted him for several acts of omissions and commissions effected during the emergency. This was followed by registration of about a hundred cases against him in different courts in different parts of the country. He

was one of the most harassed men during the Janata regime. After the fall of the Janata Government, when the 1980 elections came, Bansilal contested for a Lok Sabha seat from his home constituency—Bhiwani, and won with a thumping majority. The Congress came to power and all the cases against him were gone off as these had come up. At the moment, he is an MP and heads the Public Undertakings Committee of the Lok Sabha.

Bansilal's contribution to the making of modern Haryana is significant. During his Chief Ministership (1968-75), the State made tremendous progress in the field of agriculture, irrigation, industry, power, education, health, drinking water supply, transport and communications. There was cent per cent rural electrification—a phenomenon hitherto unknown in any other region or State. There was 5.5 per cent of growth in the agriculture and allied sectors, and 8 to 9 per cent in the industrial sector. The growth rate of employment in the organized sector came to be one of the highest in the country. The per capita income increased manifold and the State economy recorded an annual growth rate of 7.7 per cent as against the all-India growth rate of 3.0. per cent. Haryana, yesterday's desert bowl of drought and famine was now luscious green land—real Haryana in the real sense. Even Bansilal's critics give him credit for his economic achievements as Chief Minister, though they are a great deal critical of his political idiom and style of functioning.

In his social outlook and behaviour Bansilal is liberal. Deeply influenced by the Arya Samaj from very young age, he does not believe in casteism and is a great deal opposed to untouchability. He is also against dowry, child-marriage, bigamy and such like social evils prevalent in the society. He eats simple food, wears simple clothes and has simple habits. He is straightforward like a peasant.

*Muni Lal, Profile of a Chief Minister: A Biography of Bansilal, Delhi 1975; Haryana, 1968-75, Chandigarh, 1975; Statistical Abstracts: Haryana, Chandigarh 1968 to 1975; Proceedings of the Haryana Vidhan Sabha, Chandigarh 1968 to 1975; Personal information.*

K. C. YADAV

## BARKAKATI, RATNAKANTA (1897-1963)

Ratnakanta Barkakati, poet and literary critic,



came of a respectable Kayastha family of Dhing area in the district of Nowgong. He was born in 1897 in a village called Athgaon. His father Raishaheb Bhudhar Barkakati was a revenue collector of the Dhing revenue circle (*mauja*). He received his primary education in the native village and secondary education in the Nowgong Government School. As he paid undue attention to literature and allied subjects, totally neglecting mathematics, he could not pass the Matriculation Examination regularly. However, he came out successful in 1915.

Having passed the Matriculation he studied one year at Cotton College, Gauhati, and then took transfer to Calcutta where with occasional breaks he studied for five years without attaining success even in the Intermediate Examination. It was not that he was a dullheaded chap, but because he was more interested in attending lectures by Surendranath Banerjee, Rabindranath Tagore, Bipinchandra Pal, Chittaranjan Das and others, and he frequently listened to the sermons organised by the Brahmo Samaj and avidly read the writings of Rabindranath, Ramendra Sundar Trivedi and Swami Vivekananda. From his school days he used to read with interest the writings of almost all the important poets and writers of Bengal including Iswarchandra, Michael Madhusudan, Hemchandra, Rangala, Bankimchandra, Nabinchandra and Rabindranath. English romantic poets also exerted a considerable influence in shaping his ideas and thought. He was also a keen student of the Upanisads. The total effect was that he got plucked in the examination but gained extensive knowledge of literature and philosophy.

He came back home in 1921 and immediately translated and published the *Hind Swaraj* of Mahatma Gandhi into Assamese. It may be mentioned here that he started writing poetry since he was a boy of eleven or twelve and some of which appeared in contemporary magazines like *Usha*, *Alochani* and *Banhi*. After a few years of his return from Calcutta, he succeeded his father as the revenue collector of the circle in which capacity he worked till his death in 1963.

Barkakati was primarily a poet and a literary critic next. His poetical productions are incorporated in three collections, viz. *Sewali* (1932), *Tarpan* (1951) and *Chandrahar* (1963). His poetry deeply influenced by Rabindranath and the pantheistic philosophy is marked by experiments in new metres and rhythmic pattern, a thin veneer of mysticism, a philosophical quest for beauty and truth and realisation of the all-pervading power of love. His writings, both prose and poetry, reveal his deep faith in the eternal Indian traditions and values and therefore

could not help castigating the modern iconoclastic trends of writings. Although he is deeply impressed by a few Indian and western poets and thinkers, he has not simply echoed their voices, on the contrary, originality of thought, ideas and imaginative approach could be perceived in many of his compositions and prose writings. Barkakati wrote one or two plays also but though they are rich in poetical contents, they proved unsuccessful from the dramatic point of view because he was neither an actor nor a dramatist familiar with the stage.

Barkakati contributed a large number of articles to magazines which were collected after his death and published in 1977. The articles cover a large area of his interest including literary criticism and reassessment of Indian cultural trends. Some of his prose-writings though written during his teens, nevertheless reveal his potentiality as a writer. Barkakati presided over the 30th session of the Assam Sahitya Sabha held at Nazira in the Sibsagar district in 1963. In fact he presided over the session from a sick bed and breathed his last immediately after the session was over. In fact it was his swan song.

Barkakati was an introvert and showed indifference to the worldly pursuits. He was careless in his dress and seemed to be always engrossed in his thought and imagination. With his white shirt, dhoti and dreaming eyes he appeared to be quite unmindful of the surrounding. Although not a good table talker, he could be a pleasant companion among a select few.

It could be reasonably expected that Barkakati as a poet and as an innovator in Assamese metre would find a permanent place in the history of modern Assamese literature. Apart from being a poet-critic, he will be remembered as a man of unimpeachable character. He was above pettiness, jealousy and other ordinary weaknesses and this loftiness of character which is the hall mark of a real poet will stand him in good stead in days to come in keeping alive his memory. Though he was not directly involved in the struggle for independence, his patriotic writings helped considerably in spreading the message of Swaraj.

*Jogendra N. Bhuyan (ed) : Ratna Kanta Barkakati's Gadya Sambhar, 1977, published by Assam Sahitya Sabha; N. Talukdar : Chira Chenehi Mor Bhasa Janani, pp. 80-87, published by Barua Agency, Gauhati, 1976; Jatindra Nath Goswami (ed) : Bhasanavali, Vol-IV, pp. 6-7, published by Assam Sahitya Sabha, 1973; (Bhasanavali contains the*



*Presidential Addresses at the annual sessions of Asam Sahitya Sabha with short life sketches of the President).*

S. N. SHARMA

### BARTHAKUR, INDRESWAR (1887-1961)

Indreswar Barthakur, a versatile personality having proficiency in the arts of stage-acting, painting, clay-modelling, music and different branches of literature, was a teacher by profession but an artist by temperament and aptitude. He was born in 1887 at Sibsagar town in a well-to-do Brahmin family. His father Durgeswar Barthakur was a revenue collector (*Mouzadar*) of the Sibsagar town circle. He had his schooling in the native town and higher education in Cotton College wheretrom he graduated in the early years of the second decade of the current century.

Having served as an assistant teacher in different schools for a few years he became the Headmaster of Nalbari Gordon High School round about 1920 and thence he was taken as the Assistant Head Master of Tezpur Government High School. He was promoted to the status of the Headmaster in 1935 and retired from the government service in 1942. He was a District Scout Commissioner and played a conspicuous part in popularising the scout movement in Assam. Being a man of manifold qualities he was a constant source of inspiration not only to his students but to all those who came in close contact with him. He was feared but at the same time highly respected by students for his imposing personality, versatile genius and sense of stern discipline. In spite of being a stern disciplinarian, he encouraged the students to take active interest in all extra-curricular activities of schools and himself participated in some of them. A teacher of the type of Barthakur who was feared, loved, respected and admired has become a rare phenomenon now-a-days.

Barthakur was famous for his sterling performance on the stage. He was usually assigned the hero's role in mythological and historical plays which he used to enact, in his inimitable style, to the great satisfaction of the audience. In fact, the audiences of Jorhat and Tezpur stages of the twenties and thirties were thrilled by his histrionic talent. Another achievement of Barthakur was his innate proficiency in painting. It may be mentioned here that three or four decades back, stages in Assam used painted scenes and side wings as backdrops instead

of realistic sets of the present-day theatre. Barthakur helped the stages by supplying painted scenes drawn by himself. He is also credited with drawing imaginary portraits of medieval historical figures like Gadadhar, Jaymati and Lachit Phukan. Barthakur also excelled in moulding clay images of deities like Saraswati, Lakshmi and Durga in his own imaginative way and initiated some of his students to this art of clay-modelling. Images of Saraswati and Lakshmi moulded by him were worshipped on the occasions of Saraswati and Lakshmi puja.

Barthakur was a poet and dramatist of repute. *Chandramallika* (1951) is a collection of lyrics where he made successful experiments with some new meters to express his poetic sensibility. The other poetical work, *Ranjeuti* (1955) is a long narrative poem, akin to a literary epic, where the heroic exploit of mythological Ghatotkacha, the son of Bhima, is narrated in several cantos. He wrote several stage plays like *Daksayajna*, *Simhasana*, *Viswamitra* and *Srivatsa-Chinta* of which only the last one came out in print (1927). His plays are admirable blending of dramatic and poetic elements, although some of them are too long for faithful representation on the stage. It may, however, be mentioned that when he wrote these plays in the twenties and thirties the shows usually commenced from 9 or 10 P.M. and continued till late hours of the night. Therefore, plays having five or six acts were not considered unstagable. Of his three prose works, viz., *Saptaparna* (1953), *Pancha-Pradip* and *Malachi*, only the first one was published during his life time.

Barthakur was also a musician. His knowledge of classical Indian music was not negligible and he could play several instruments with equal facility. He is said to have received training in the classical Indian music from a Bengali musician hailing from Murshidabad. He also composed a large number of songs which he himself tuned. The collection of his songs entitled *Gitali* is still unpublished. He derived literary inspiration from English, Sanskrit and Bengali literatures.

Barthakur had an imposing physique. He was six-feet tall with sufficient girth, fair in complexion with bushy eyebrows. He used to keep moustache, but was seen clean-shaven in the later part of his life. His deep voice and commanding appearance used to instil a sense of admiration and respect for him. His usual dress consisted of dhoti, chaddar and kurta, but during the period of his government service he was frequently seen attired in trousers and buttoned coat.

He died on 5 May, 1961 leaving five sons and two daughters.

*Materials are collected from his son and two of his students.*

S. N. SHARMA

### BARUA, BENIMADHAB (1888-1948)

Born at Pahartali in the district of Chittagong (now in Bangladesh) on 31 December, 1888, Benimadhab was brought up just above the starvation line. But he never cowered before the spectre of poverty or faltered in the pursuit of his life's mission. In 1911 he passed the B.A. Examination from the Krishnanath College, Berhampore, with honours in Pali and stood first. He took his M.A. in Pali in 1913 from Calcutta University and came out first in first class.

Benimadhab began his career as a temporary Head Master of the Mahamuni Anglo-Pali Institution, Chittagong. Shortly afterwards he was elected a State scholar of the Government of India and left for England for further studies in September 1914.

Benimadhab arrived in England on 5 October, 1914 and was admitted as a candidate for the degree of D.Litt. in the University of London. He had taken a subject which demanded extensive reading in philosophy and original research in Sanskrit, Pali and Prakrit texts. He systematically studied and specialised in Pali literature, ancient Indian philosophy and the modern methods of research under the guidance of F.W. Thomas, L.D. Barnett and other eminent British Indologists. In January 1915 he was advised by Professor T.W. Arnold to get himself acquainted with Professor T.W. Rhys Davids and his wife who were then at Manchester. Benimadhab spent a fortnight with them, during which he was told repeatedly that there were no such scholars in England who would be able to guide him much. Rhys Davids taught him the method of research and Pali, besides having a thorough discussion with him on problems in the history of Pali literature and Indian philosophy. In the same year Benimadhab was introduced to Professor G. Dawes Hicks who advised him to attend a course of lectures on the history of western philosophy. This course he continued, for he found it very useful. The branch of philosophy in which he was interested besides history was the theory of knowledge. It may be mentioned in passing that he also received every possible encouragement from men like Carveth Read and Arthur Anthony Macdonell.

Benimadhab eventually received his D.Litt. in July 1917 for his work on *The origin and growth of Indian philosophy from the Vedas to Buddhism*. He earned high acclaim from almost all his teachers. Dr. Maybel Haynes Bode testified (September 1917) : 'As an Internal Student of the University Dr. Benimadhab Barua has attended lectures in the Department of Philosophy and has made a close study of European methods in research and teaching. As his work came chiefly within my own Department (Pali and Buddhist Literature) I am able to testify to his regular, thorough and conscientious work and high standard of scholarship.' Barnett stated (27 September 1917) : 'In this work he (Benimadhab Barua) shews not only wide knowledge, but also considerable vigour and independence of thought in his interpretation of the ancient documents of Hindu philosophical doctrine, and in several respects his treatment of the subject is marked by distinct originality.' Rhys Davids wrote (22 November, 1917) to him in these terms : 'He (Benimadhab Barua) impressed me as a student who combines diligence and high intellectual ambitions with moral worth and modest candour. The work he has done in this country shows original merit.'

Back in Calcutta, Benimadhab joined Calcutta University as a lecturer in Pali in 1918 and was appointed Professor and Head of the Department of Pali in 1924. He had a strong sense of duty and responsibility. He used to take great interest in his University and was always after its progress and improvement. Benimadhab was a fine gentleman with rare qualities of head and heart. He was closely connected with various public institutions of the country and made substantial help to their progress. Although an Indologist of international standing, he was amiable and always had a soft corner for his wards and colleagues.

Before his sudden and untimely death on 24 March, 1948 Benimadhab was elected a Fellow of the Royal Asiatic Society of Bengal in recognition of his outstanding scholarship in the field of Buddhist studies and was awarded the B.C. Law gold medal by the Society. He was also honoured with the title of *Tiptakacara* by the Vidyakankara Parivena, Ceylon, where he was invited to deliver a lecture on 22 March, 1944. The subject of his lecture was Buddhism and early Vedanta.

Besides his numerous original and valuable contributions to Indian philosophy and religion especially Buddhism, Buddhist art, history and inscriptions Benimadhab worked as a co-editor of the famous Indological journal, *Indian Culture*. Among the major works of this distinguished doyen

of Indological studies may be mentioned : *A history of pre-Buddhist Indian philosophy*, Calcutta, 1918; *Prolegomena to the history of Buddhist philosophy*, Calcutta, 1919; *The Ajivikas*, Calcutta 1920; *Role of Buddhism in Indian life and thought*, Calcutta, 1946-47; *Prakrit Dhammapada* (in collaboration with Sailendranath Mitra), Calcutta, 1921; *Gaya and Buddhagaya*, Calcutta, 1931; *Ceylon lectures*, Calcutta, 1948; *Philosophy of progress*, Calcutta, 1948; *Old Brahmi inscriptions in the Udayagiri and Khandagiri caves*, Calcutta, 1926-29; *Barhut inscriptions* (in collaboration with Gangananda Sinha), Calcutta, 1926; *Inscriptions of Asoka* (Parts I-II), Calcutta, 1943; *Barhut* (3 Vols.), Calcutta, 1934-37; *Studies in Buddhism* (ed. Binayendranath Chaudhury), Calcutta, 1974.

*Hindustan Standard* (Calcutta), Thursday, 25 March, 1948, p. 3; *Indian Culture* (Calcutta), Vol. XIV (1947-1948), p. 43; *Ibid.*, Vol. XV (1948-1949), pp. i-iv; B.C. Law, "B. M. Barua", *Indo-Iranica* (Calcutta), April 1948, p. 32; B.C. Law, "Beni Madhab Barua", *Pratyavidya-Irangini*, ed. D.C. Sircar, Calcutta, 1969, pp. 290-291.

SUNIL BANDYOPADHYAY

## BOROOAH, BHUBONESWAR (DR) (1893-1956)

Dr. Bhuboneswar Borooah came of a well-known respectable family of Dibrugarh in Upper Assam. His forefathers, Kayastha by caste, came from Kanauij at the behest of the Ahom Kings and first settled in Rangpur, the capital town of the Ahom Kings, now Sibsagar. Later, the family settled in Raja Duar part of North Gauhati and belonged to the famous Majindar Borooah family to which the erudite Sanskritist and the first Assamese I.C.S., Anundoram Borooah, belonged. Bhuboneswar's father, Jibeswar Borooah, having been educated at North Gauhati took up a Government job and was later on posted in far-flung Sadiya in erstwhile NEFA as an assistant in the Office of the Political Officer. Jibeswar Borooah permanently settled in Dibrugarh.

Born on September 24, 1893 Bhuboneswar had his elementary education in Sadiya. He was the third son of his parents. His father gave education to all his sons, and the second, Laksheswar Borooah, who was a freedom-fighter, became the Speaker of the Assam Assembly while the fourth son, Kanakeswar Borooah, also a freedom-fighter, took up medical profession after education in Vienna.

Having passed the Matriculation Examination of

Calcutta University from Dibrugarh Government High School in 1912. Bhuboneswar was sent to Cotton College at Gauhati, for higher education from which he creditably passed the Intermediate examination and aspired to go to Calcutta for education in Medicine. Certain unforeseen difficulties, however, stood in the way and, as a result, he worked as a Sub-Inspector of Schools for a short spell. But his ambition to become a medicalman did not desert him, and in 1914 he was admitted to Calcutta Medical College from where he qualified for the M.B. Degree in 1920. In that year he was appointed Assistant Surgeon by the Government of Assam and posted at Barpeta. A young man of independent spirit, Dr. Borooah could not stand the overbearing attitude of his European boss and consequently resigned his Government job and started private practice in Gauhati. Before long he acquired name and fame as a physician and established himself as an eminent doctor. His friends and admirers called him "Dr. Bidhan Roy of Assam" both for his services to the people and reputation as a physician. No wonder, after his death his name became known as "Loka-bandhu Dr. Bhuboneswar Borooah."

Though Dr. Borooah was attracted to the freedom movement in 1922 it was in 1930 that his participation in it became active. During the Civil Disobedience Movement Dr. Borooah was put in charge of the campaign against opium and ganja in the Province and two years later elected 'Dictator' of the Gauhati District Congress Committee after the office bearers of this district level Congress organisation were in jail. He himself was arrested along with thirty-two other Congressmen on 13 April, 1932 as they were observing the Jallianwallabag Day in Gauhati. Dr. Borooah and the other arrested persons were, however, released after a few days in detention in the local jail, but on 24 April, 1932 Dr. Borooah was arrested in connection with observance of the AICC Day and sentenced to three months' R. I. and a fine of Rs. 100 and lodged in Silchar jail. On his release he intensively involved himself in the Congress work in recognition of which he was elected President of the Gauhati DCC in 1939 and held that office without break till his sudden death on September 24, 1956. He was for all these years in the thick and thin of the Congress organisation. He offered individual satyagraha on 29 February, 1941 for which he was arrested and fined Rs. 500 in default five months' simple imprisonment. In connection with the Quit India Movement of 1942, he was gaoled for four months' simple imprisonment under the Defence of India Rules.

Though Dr. Borooah had a distinguished record

of service as a Congressman he did not seek any office of profit in the Government after Independence; in fact, he refused to succumb to the pressure of his friends and admirers to stand as a candidate on Congress ticket in the Assam Assembly elections in 1952 and 1957. However, Dr. Borooah exercised considerable influence on his contemporaries in the Congress organisation and the Congress Government in the State in initiating development schemes for Assam. Indeed, the Assam Medical Congress at Dibrugarh established after Independence owed much to Dr. Borooah who acutely felt the dearth of medicalmen in the State. He also initiated the move for establishment of the Assam Ayurvedic College as a Government institution in Gauhati which he believed was necessary to promote the indigenous system of medicine for which there were plenty of raw materials. Despite protests by allopathic doctors his strong advocacy of an Ayurvedic college was conceded. There was hardly any public institution in Assam with which he was not associated in one way or the other till his death.

Admittedly, Dr. Borooah was a very influential figure in the public life of Assam for over three decades. His patriotism, liberal outlook and interest in the welfare activities for the weaker segment of the society and patronage for sports and art activities endeared him to the people, irrespective of caste, creed, communities and avocation. He married Induprabha, who has been the President of the Assam Mahila Samiti, the pioneer organisation for uplift of the womenfolk.

In fond memory of Dr. Bhuboneswar Borooah a Cancer Institute for treatment and research in cancer has been established in Gauhati which was recently provincialised.

*The Report of the Inquiry Committee of Freedom-Fighters published by the Government of Assam, 1979; Swadhinatar Yuddhat Asom; Personal knowledge.*

SATISH CHANDRA KAKATI

## BAROOAH, BINANDACHANDRA (1905- )

Binandachandra Barooah was born at Teok, in the district of Sibsagar, in 1905. His lineage is known as Sukdev Adhyapaker Ghar. He is the second son of Golapchandra Barooah. His mother Damayanti Devi is the grand-daughter of Roseswer Barooah who was a pioneer in tea-industry.

Having passed the Matriculation Examination

from the Jorhat Government High School in 1921, he went to Gauhati. He graduated from the Cotton College in 1925 with honours in History. Then he went to Calcutta in 1926 for higher studies but could not complete the same.

Returning home in 1929, he served as assistant teacher in Jhanji High School (Sibsagar). He became the Headmaster of the school wherefrom he retired in 1967.

Binandachandra is a poet, dramatist and prose-writer. He is primarily a poet. Among his poetical collections are *Samkhadhwani*, *Pratidhwani* and *Jayadhwani*. His poetic fame rests primarily on his patriotic poems rather than his nature-lyrics that are few. He employs his sonorous metres in writing a series of powerful patriotic verses, much in the line of the Bengali revolutionary poet Kazi Nazrul Islam. Most of the poems of *Samkhadhwani* and *Pratidhwani* deal with the glorious period of Ahom rule, as contrasted with its precarious present. But the poet is not dejected. If he rakes up the ashes of the past, it is only to find sparks of courage, inspiration and light for the present and the future. In his poem *Smashan*, the vagrant minstrel sees the vision of our country meeting in a crematory. His young optimistic poetry sings the maddening clarion call "Get up, oh, you fledglings of power". 'Rangpur' is a poem of sonorous musical cadence, the effect of which is achieved 'through assonances and consonantal repetition'. Closely allied to this poem is 'Garhgaon'. Herein the historical atmosphere of independent Assam has been picturesquely painted. He has also adapted a few English anecdotes and episodes into Assamese eg. 'Agiathutir Veer' (cf. The Incident of the French Camp by R. Browning), 'Rangamua Veer' (cf. After Blenheim by R. Southey) etc.

He has written a few plays. Of his two serious plays, *Partha-Sarathi* is mythological while *Saraighat* is historical. He has also written two farces: *Bengena-Rahasya* and *TI-TI-HEI*. He has displayed his numerous vein in some articles under the pseudonym 'Kerpai Sarma'.

He has also written books for the young. These are *Maharaj Naranarayana*, *Lorar Bezbarua*, *Rajasthanar Galpa*, *Asam Gourab*, *Amar Lakshminath* etc. He received Kamala Devi Sisu Sahitya Award.

He was connected with the Assam Students' Conference and became the editor of *Milan*, published from Calcutta. He is associated with the Asam Sahitya Sabha. He was the General Secretary of the Sabha for one term. He became its Vice-President and later on President.

Tall and stout, with blooming face, simple in his dress and demeanour, he never escapes attention in

any crowd. Beneath his rough exterior, there is the softness of humanity. He is a social worker, and is connected with many organisations.

*Modern Assamese Literature*—B. K. Barua; *Assamese Literature*—Hem Barua; *Asamiya Sahityar Chamu Buranji*—J. N. Goswami; *Asam Sahitya Sabhar Bhasanawali* (Vol. 4)—J. N. Goswami; *Asamiya Natya Sahitya*—Dr. S. N. Sharma.

J. N. GOSWAMI

### BARUA, BIRINCHI KUMAR (1908-1964)

Birinchī Kumar Barua, the doyen of Assamese language and literature, was born on 16 October, 1908 at Nowgong in Central Assam. He was the fourth child in a family of five illustrious sons and two daughters. His father Bijayram Barua was originally an Inspector in the Postal Department but retired from service as a Postmaster.

Birinchī Kumar had his early education at the Nowgong Government High English School. He was studious in habits but also took active part in extra-curricular activities. While in school he evinced great interest in literary works and edited a monthly magazine. He was also associated with a youth organisation called Juvenile Association. In 1928 he passed the Matriculation Examination of Calcutta University securing a good first division. He then proceeded to Calcutta for higher studies and graduated in 1932 from the Presidency Collège with honours in Pali. Two years later he took his M.A. degree in Pali standing first in the first class. He also took his B.L. degree from the same University. In 1945 he went to London to prosecute higher studies in the School of Oriental and African Studies. There he worked under the celebrated Indologist, Dr. L. D. Barnett, and was awarded the Ph.D. degree in 1947 for his thesis (later published) 'A Cultural History of Assam'. In 1949 Dr. Barua married Santichhaya Barua. They had three children, two sons and a daughter.

Dr. Barua's professional career began at Calcutta where he was for some time a Lecturer in the Department of Modern Indian Languages (Assamese) at the Calcutta University. There he was actively associated with the Assam Sahitya Sabha (Assam Literary Society) and the Assam Chatra Sammilan (Assam Student Conference). He had also the opportunity of coming in contact with such luminaries of those days like Dr. D. R. Bhandarkar, Dr. Hemchandra Raychaudhuri, Dr. Syamaprasad

Mukherjee and Lakshminath Bezbarua. In 1938 Dr. Barua came back to Gauhati and joined the Cotton College as Lecturer in Assamese. With the establishment of the Gauhati University in 1948 he joined its Post-Graduate Department of Assamese as Reader and for a few years worked in association with the famous philologist Dr. Banikanta Kakati. From 1 February, 1950 he was also holding the charge of the Secretary, University Classes. After the death of Dr. Kakati, Dr. Barua was appointed Professor in Assamese and held that post till his death in 1964. He was also for some time the Dean of the Faculty of Arts, Gauhati University. In 1961 he went to Russia on a cultural mission programme sponsored by the Ministry of Scientific Research and Cultural Affairs, Government of India. In 1963 he went to the United States as a Visiting Professor of Folklore at the Indiana University, Bloomington, and instantly made his mark as an erudite scholar of Indian Folklore. There he finalised a project of writing (in collaboration with Professor Richard M. Dorson, Director of the folklore Institute of Indiana University) a book, *Folklore of India*, in two volumes. He had also another ambitious project, an Encyclopaedia of Indian Folklore. Unfortunately, the project could not materialise owing to his sudden death at Gauhati on the 30 March, 1964.

The contribution of Professor Barua to Assamese history, language and literature was immense. He edited Sir Edward Gait's pioneering work *A History of Assam* and also published a book on Buddhism, *Bauddhadharma aru Sahitya* (Buddhism and Literature). His *Asamiya Bhasa* (Assamese language), *Asamiya Bhasa aru Samskriti* (Assamese Language and Culture) and *Asamar Loka Samskriti* (Folk Culture of Assam) bear the impression of his creative mind. His English works are *Assamese Literature*, *A Cultural History of Assam*; vol. 1, *Early Geography of Assam*, *Studies in Early Assamese Literature*, *Modern Assamese Literature*, *Sankaradeva*, *Vaishnava Saint of Assam and History of Assamese Literature*, the last one was posthumously published by the Sahitya Akademy in 1964. Besides these, he had also edited a number of the old Assamese classics and wrote large number of learned papers which were published in national and international journals. Clarity of thought and perception and thematic cohesion are two unique features of his writing. As a short story writer and novelist, Dr. Barua left behind him an indelible imprint on the minds of the Assamese people. His collection of short-stories, *Aghoni Bai* (Sister Aghoni) and *Par-Parivartan* (Change of Scene) and the novel *Jivanar Batat* (On the way of Life) were

written under the pseudonym Bina Barua, while another novel *Seuji Patar Kahini* (Tale of the Green Leaves) was published in the name of Rasna Barua. Based purely on a regional theme, Barua's *Jivanar Batat* is still acknowledged as one of the best Assamese social novels.

Though a scholar par excellence Dr. Barua was not devoid of organisational ability. He was one of the founding fathers of Assam's first University, the Gauhati University. He organised a series of lectures in the memory of Professor Banikanta Kakoti, the first two of which were delivered by Professor Suniti Kumar Chatterjee and Professor K. A. Nilkanta Sastri respectively. He was for many years Honorary Deputy Director of the Department of Historical and Antiquarian Studies, Assam. He was also actively connected with the Kamarupa Anusandhan Samiti (Assam Research Society) and was the editor of its research journal. He was a member of the Sahitya Akademy and was the Convenor of its Advisory Committee for Assamese. In 1964 the Sahitya Akademy honoured him posthumously with the Akademy Award in Assamese for his book *Asamar Loka Samskriti*. The establishment of the Assam Akademy for Cultural Relations, an organisation through which Dr. Barua sought to foster "emotional and cultural integration" of the people of India as a whole, was the hallmark of his untiring zeal and ability.

Dr. Barua had an amiable personality and charming look and could inspire and influence his foes and friends alike. He was hard working and industrious and as a true teacher prepared his lectures and delivered them with logic and self confidence. He was a man of rare intellect and energy and had a wide range of interests. He combined in himself the insight of a versatile genius and a dedicated and indefatigable worker. Always in a smiling mood and ever ready to help and listen, Dr. Barua was a person above the narrow limits of caste and religion. The credit of raising the banner of Assam within and outside the country largely belonged to him. He was, in the words of Professor Humayun Kabir, "one of the finest cultural ambassadors of India."

*Barua, B. K.—A Cultural History of Assam (Early Period), Gauhati (second edition), 1969, Modern Assamese Literature, Gauhati, 1957, Asamtya Bhasa aru Samskriti (In Assamese), Gauhati, 1963, Professor Baruar cithi (A collection of Assamese letters, written from the U.S.A.), Gauhati, 1968; Kabir, Humayun, 'A Leading Humanist and Scholar' in Professor Birinchi Kumar Barua Commemoration Volume, edited by Neog and Sharma, Gauhati, 1966; Neog Maheswar,*

*'Professor Dr. Birinchi Kumar Barua : A Life-Sketch' in Professor Birinchi Kumar Barua Commemoration Volume edited by Neog and Sharma, Gauhati, 1966.*

SHRUTIDEV GOSWAMI

## BARUA, HARENDRA NATH (1909- )

Harendra Nath Barua was born in November, 1909 in Golaghat town in Upper Assam. His father, Ramakanta Barua, belonged to a lower middle class family and worked in a petty job in the local court, but he supplemented his small earning that he made out of the petty job with income from his paternal agricultural lands. Harendra was the third son of his parents. His mother, Sabiti, was a typical Assamese woman devoted to weaving and household affairs.

Having completed elementary education in a local primary school, Harendra was admitted into the Government Bezbaruah High School in his home town from where he passed the Matriculation Examination of Calcutta University in 1925. As there was no college in Upper Assam at that time, he came to Gauhati and was admitted into Cotton College, the only Government institution for higher education in the entire Brahmaputra Valley. For a short spell he had to go to Coochbehar where he passed the Intermediate Examination from Victoria College and thereafter returned to Gauhati for re-joining Cotton College from which he took his B.A. Degree in 1930.

Barua was of independent spirit from his school days. Instead of seeking any Government job after his graduation he joined the Earle Law College at Gauhati with a view to becoming a lawyer. He passed the Law Examination of Calcutta University in 1934. While Barua was studying Law he was attracted to journalism and active politics. He became Vice-President of the Gauhati District Congress Committee for a term and a member of the Assam Pradesh Congress in 1934. In 1941 he involved himself in the anti-war propaganda and later in the Quit India Movement in 1942 for which he was imprisoned for a month. After his release he was detained for about a year. In 1946-47 Barua was elected on Congress ticket to the Gauhati Municipal Board and became its Chairman for a brief term.

Meanwhile, a large number of Congressmen in Assam left the Congress to form a new political party under the name of Kisan-Mazdoor Praja Party with Acharya J. B. Kripalani as its Chairman in 1952. Barua was one of such Congressmen to leave the



Congress but he did not join this new party or any other. Since then he has remained a non-party man. However, he takes active interest in current affairs. He is a recipient of Tamrapatra.

Journalism more than politics and legal profession attracted Barua after he completed his higher education. Having joined *Asamiya*, a nationalist biweekly in Assamese, as its editor in 1934 he has spent about forty years in journalism except brief intervals necessitated either by closure of his newspaper or imprisonment in connection with the freedom movement. In 1950 he joined a new Assamese biweekly, *Raj*, which mainly advocated the cause of the Congress. However, this nationalist paper was shortlived, and Barua joined *Natun Asamiya*, an Assamese daily, as its editor and ran it as a non-party paper specially spotlighting the problems of Assam. He retired from its editorship in 1976. Barua's devotion to Assamese journalism was marked by his incisive study of problems peculiar to Assam as a border State. His output of literary work is not much, but the few books he published received considerable appreciation. Among these publications are the *biographies* of Deshabhakta Tarun Ram Phookun, Karmavir Nabin Chandra Bardoloi and Lokapriya Gopinath Bardoloi, three outstanding figures of Assam in Indian Politics. His "*Reflections on Assam Cum Pakistan*" in English which he wrote in 1946 in the context of the Muslim League's bid to grab Assam was an in-depth study of the intricate problem. While he was Chairman of the Assam State Integration Council in 1977-78 he brought out a book entitled *Jatiya Sanghati Aru Kalita Jati* in which he as one of the Kalitas, an upper caste of the Hindu community, strongly pleaded for abolition of caste barriers as a prelude to national integration. His latest publication "*Assamer Bideshi Samashya*" in Assamese relating to the problem of foreign nationals in the State is a factual account on the subject in which he has succinctly analysed the bearing of the problem on India's national life. In recognition of Barua's services to Assamese journalism and literature the Government of Assam awarded him a literary pension in 1975.

Barua has remained aloof from active politics for about three decades now, however, he has been associated with academic and social organisations. He was a member of the Executive Council of Gauhati University and its Court for several years, besides being the Vice-President of the Assam Publication Board, a Government of Assam undertaking, for about a decade. He was President of the Assam Working Journalists Association for a term and was the Working President of the Assam

Freedom-Fighters Association for sometime.

Harendra Nath Barua married rather late in 1948 in a tea planter's family in Upper Assam and lives a simple life. He has permanently settled in Gauhati.

*The Report on Freedom-Fighters Committee which is at present in Mss. form with the Government of Assam.*

SATISH CHANDRA KAKATI

## BARUA, HERAMBAPRASAD (1893-1965)

Herambaprasad Barua, M.A., B.L. was a rare combination of diverse gifts, he had a handsome face and imposing appearance, enlivened with elegant manners and suave disposition.

Born on 14 August, 1893, at Jorhat in the district of Sibsagar, Herambaprasad was the eldest son of Rai Bahadur Devicharan Barua, B.L. (1864-1926) by his wife, Damayanti Barua. Devicharan was also a man of public eminence, having been elected to the Legislative Assembly (Central) in 1921. He and his progeny came actually of the family of the Chalihas; they called themselves Baruas after the name of the office they had held under the former kings of Assam. One of their forbears, Bhudhar, was deputed to Calcutta in 1806 by King Kamaleswar Sinha of Assam as his envoy for some delicate negotiations with the East India Company. Herambaprasad's grandfather, Somdatta Kath Barua (Assamese corruption of Kayastha Barua) was appointed "Barua" of the Chancery by the King of Assam, and for two generations, this official designation Barua was combined with the patronymic Chaliha as Chaliha-Barua. Subsequently the family surname came to be deleted altogether and the members of the family called themselves simply Baruas.

Herambaprasad was born with a silver spoon in his mouth almost in the literal sense of the term. Not only was he the eldest son of an influential and most affluent noble having vast landed estates but also the nephew of Rai Bahadur Sivaprasad Barua, then considered the biggest Indian tea plantation magnate, who was his maternal uncle. The affections of both the families were showered on him in an unending stream and from the cradle to the grave his life was one of ease and comfort.

Devicharan, Heramba's father did his F.A. (now Intermediate) from the City College, Calcutta, although he finally passed the B.A. Examination from the General Assembly's Institution, Calcutta, now known as Scottish Church College. His mentor, Heramba Chandra Maitra, Principal, City College,

left on him so profound an influence that he came to look upon Principal Maitra as the most perfect and complete repository of all wisdom that India could boast of. So when his son was ushered into the world and the astrologer suggested that the name of the baby should begin with the initial "he", Devicharan had no options than in naming the new born child after the name of his mentor.

Herambaprasad passed Matriculation Examination from the Government High School, Jorhat, in 1910 and had him admitted into the Scottish Church College, Calcutta, whence he graduated with Honours in English in 1915. In 1916, he was admitted into the newly started Post-Graduate class in English in Cotton College, Gauhati. At the same time he also enrolled himself in the Earle Law College, Gauhati. Many of the teachers in both M.A. and Law Classes at Gauhati were then Englishmen. Besides Principal F.W. Sudmerson, there were Professor R. C. Goffin, Head of the Department of English, Professor Arthur Brown and Dr. David Thompson, to name only a few. There were Indians too, the most distinguished of whom was Professor P. C. Roy, that thoroughly anglicised gentlemen, whose command over English was unsurpassed even by his European compeers.

In 1916, Heramba was chosen as Secretary, Cotton College Students' Union Society. In the very same year, he organised a Re-Union Day of the students and ex-students of the College and composed a short poem in English intended for orchestration on the occasion by a select band of artistes. This poem, slightly retouched by Professor Goffin, who described it as a "commendable tour de force" for an Indian student, is chiefly valuable for that in it he coined the two expressions, 'Cottonians' meaning the students of the Cotton College, and 'Cottonia' signifying the College as alma mater.

In 1916, Heramba was also elected Secretary of the Assam Students' Association, the only organisation of the students in the province and held that office for one full term till 1917.

He passed M.A. in 1918 and took the Bachelor's Degree in Law in 1920. In between, he served also as Headmaster of a High School at North Gauhati in an honorary capacity.

In 1920, Heramba settled down at Jorhat, his home town, and commenced legal practice; but he could hardly get on with it due to a multiplicity of factors. In 1919, death occurred of his mother and in 1921 his father, Devicharan Barua, was elected to the Legislative Assembly (Central) which made him stay in New Delhi for a considerable stretch of time in a year. The burden of managing a large household fell

on Herambaprasad's shoulders. Consequently he had no time to take up the legal profession in right earnest.

It was in 1920 that Heramba was united in wedlock with Jnanabala Datta, daughter of Rai Bahadur Nilambar Datta of Dibrugarh, another tea plantation magnate. It may be noted that one of the two brothers of Jnanabala, Nabakumar, was an MLA (1937-46) representing the Indian Tea Planters' constituency in the Provincial Assembly, and the other, Saratkumar, having retired as Chief Justice of the Assam High Court, served as Vice-Chancellor of the Kurukshetra University, Haryana.

The death of his father in 1926 imposed on Herambaprasad the further obligation of developing a tea estate which his father had acquired two years earlier at Salmara (anglicised as Halmirah), some four kilometres to the west of Golaghat. Despite numerous distractions, Heramba plunged whole soul into the vortex of public life and was elected Vice-Chairman, Local Board, Jorhat, in 1928, an office he had held till 1931. Between 1931 and 1939, he had been concurrently also a Commissioner of the Jorhat Municipal Board. In 1931, he was elected Chairman of the Jorhat Local Board and continued to hold that office till 1939.

In 1934, Herambaprasad was elected a member of the Council of State in New Delhi from the non-Muhammadan constituency of Assam and set up a record of most commendable performance as a legislator. In 1938, he was elected to the Legislative Council (Provincial) and was forthwith voted Chairman of that body. In 1942, he was appointed a Member of the Public Service Commission, Assam, for five years.

Between 1950 and 1958, Herambaprasad was the Honorary Principal, D.R. College, Golaghat, a newly started institution. After Government control had been extended to the College, he was called upon to provide stewardship to this institution as President of the College Governing Body. In 1955, he and his brothers laid the foundation of a new Girls' College at Jorhat, namely Devicharan Barua Girls' College, to perpetuate the memory of his father who was a leading proponent of women's education.

Great as he was in many walks of life and politics, by nothing was he greater than by his services for the tea plantation industries, especially Indian tea plantation interests. It was he who first coined the expression "Planters' Raj". On 10 October, 1952, he had an audience with Prime Minister Jawaharlal Nehru at the head of a delegation on behalf of the Assam Tea Planters' Association. Since then



devoted himself with unswerving zeal to the pursuit of tea plantation interests both in India and abroad. He was the President, Indian Tea Planters' Association (1941-43), Member, Indian Tea Marketing Association (1948-49), Member, Tea Board (1940-52), President, Assam Tea Planters' Association (1950-55), Member, Tea Production Committee (1954), Member, International Tea Commission (1950-55) and Member, Indian Tea Mission (1955). He travelled extensively in the U.K., U.S.A., Canada, New Zealand, Australia, Ceylon and South Africa, primarily on missions to expand the tea market. Some of his associates in these trips were Messrs. U.K. Ghoshal of Calcutta, B. C. Ghose of Jalpaiguri and James Williams of Sussex, U.K. He was, as Mr. Ghose observes, "a tower of strength for the tea Industry".

A patron of fine arts and literature and himself a litterateur of no mean repute, he was called upon to preside over a special session of the Assam Sahitya Sabha at Jorhat in 1939. A year later, he was elected Chairman, Reception Committee of the annual general meeting of the said Sabha. A keen sportsman, he was the President, National Sports Club of Assam, for six years (1953-59).

Herambaprasad had also an absorbing penchant for the flora and fauna of the country. The compounds of his bungalows both at Golaghat and Jorhat were bedecked with rows of plants and flowers; nursing of these plants and domestication of some rare species of birds from distant lands were two of his favourite hobbies.

He was also a patron of classical learning, Sanskrit, Pali and Prakrit. In 1944, he presided over a conference of the Buddhist monks at Shillong and laid the foundation-stone of their Vihara. In 1949, the fourth annual conference of the Assam Buddhist Mahasabha was held at Titabar (Jorhat) under his presidentship. However, his literary tastes were moulded primarily through the influence of English. He had a passionate craving for this language. It is curious to note that most of his writings which have come down to us are in English.

Although a towering public figure, Herambaprasad was, by political inclination, always a moderate and constitutionalist. His idol was not Mahatma Gandhi but Sir Tej Bahadur Sapru and M. R. Jayakar. He often cited the authority of the latter two to counter Gandhiji's arguments. He preferred not to join the Congress even when he was invited to do so. In the first general election of 1937 held under the Government of India Act, 1935, he contested for a seat in the Provincial Legislative Assembly from Jorhat on the ticket of the United

People's Party, a hastily formed coalition of the moderates, but had to concede defeat to his rival, the Congress candidate, Shri Deveswar Sarma. He was, however, a warm admirer of Jawaharlal Nehru.

Herambaprasad passed away on 27 March, 1965, in Calcutta where he had been to attend a meeting of the Tea Association. His death was widely mourned both in India and abroad. The best tributes, however, came from two Englishmen, Mr. Keith Cantlie, I.C.S., then living in retirement in England and Mr. E. P. Gee, one of the best known naturalists and lovers of wild life. "Herambaprasad", said Mr. Cantlie, "had the fine qualities of the best type of Assamese aristocrat and gentlemen." Mr. Gee found in him "just those qualities of character in a friend that I was looking for in those days, broad-mindedness and enlightenment."

*Neog, H.P. (ed) : Herambaprasad Barua, a commemoration volume containing articles on him and by him in Assamese and English, Golaghat, 1968; Guha A. : Planter-Raj to Swaraj, New Delhi, 1977; Barua (Mrs) Chenimai : Her talk on the subject to the present writer on 11, February 1980, Golaghat.*

S. CHALIHA

## BARUAH, HITENDRA KUMAR (1916-1980)

Hitendra Kumar Baruah, M.Sc., Ph.D. (Cantab), leading microbiologist and former Vice-Chancellor, Gauhati University, was one of the few botanists from Assam to achieve international eminence and wide appreciation for his scientific researches.

Born on 16 January, 1916, at Dibrugarh in Upper Assam, Hitendra Kumar was the second son of Prasanna Kumar Baruah, (1884-1958) an enterprising tea planter and a renowned political figure of the pre-Gandhian era in Assam, who is chiefly remembered for his mission to London in 1919 in company with his brother-in-law, Nabin Chandra Bordoloi, to impress on E.S. Montagu, the then Secretary of State for India, the necessity of extending to Assam the benefit of the administrative reforms later embodied in the Government of India Act, 1919.

Hitendra Kumar had his lineage in a distinguished family of the Suryabipras (Daivajnas). His grandfather, Malbhog Baruah, took to tea plantations some six kilometres away from Dibrugarh which his father converted into a flourishing concern. Although perched in the upper rung of society, Hitendra Kumar was most unostentatious in gait and

unassuming in demeanour, a trait which he never missed throughout his life.

Hitendra Kumar passed the Matriculation Examination in 1931 from the Dibrugarh Government High School in the First Division with letters in Sanskrit and Additional Sanskrit. In the same year he had him enrolled in the Presidency College, Calcutta, and took the Bachelor's degree in Science in 1935 with Honours in Botany. He stood first in Class II in this examination and was awarded a post-graduate scholarship by the College authority. In 1937, he took his Master's degree in Botany in Class II from the University of Calcutta and proceeded to England for advanced studies. In 1942, he was admitted into a Doctorate by the University of Cambridge for his thesis on parasitism of citrus fruits by *penicillium digitatum* sacc. Keenly interested as he was in Applied Botany, he served for some time as an apprentice-trainee in agriculture at the Agricultural School, Cambridge.

In 1943, he came back to India and served in the Bose Research Institute, Calcutta, as a microbiologist for about four years. In 1947, he joined as Professor of Botany in the Rangoon University of Burma, but came back to Assam in 1948 as Professor and Head of the Post-Graduate Department of Botany, Cotton College, Gauhati. In the very same year, the University of Gauhati came into being and it took over the Post-Graduate Class of Botany from the Cotton College. Dr. Baruah was absorbed on a permanent basis as Professor and Head of the Department of Botany a post he relinquished only on 14 July, 1974, consequent on his appointment as Vice-Chancellor of the Gauhati University.

Dr. Baruah was the Vice-Chancellor of the Gauhati University for five years (July 1974-July 1979). On 14 July, 1979, he resigned on grounds of ill health and went to Vellore for treatment of kidney troubles. Two months of stay in the Vellore Christian Hospital did not produce the desired result. On 11 January, 1980, while he was in Calcutta he had to be hospitalised in the Diamond Harbour Hospital for dialysis. The end came five days after, on 15 January, 1980, just on completion of his sixty-fifth birthday.

Dr. Baruah's chief successes lay in the sphere of microbiology. He was honoured by the Indian Mycological Society as the most outstanding mycologist of India. He dissected the genetic code of the parasites of citrus fruits and spelt out the mechanism by which infection by them could be arrested. His researches in the line, especially on the application of *penicillium digitatum* sacc., added a new dimension to our stock of knowledge on the subject. His investigations into enzyme-substrate relationship

and the process of infection through invisible wounds and their detection by pectinolytic enzymes were widely applauded by scientists from all parts of the world. It is on the basis of his findings that the use of pectinolytic enzymes in softening of fibre plants and jute-root cuttings was carried out on a pilot scale to the immense advantage of the industry.

Dr. Baruah had to his credit about eighty-two research papers carried by scientific journals all over the world. The Textile Manufacturer, London, Rangoon University Medical Journal, Rangoon, Physiologia Plantarum, Sweden, International Mycologist, Holland, Economic Botanist, USA, Journal of General Microbiology, London, Fibres, London, Science and Culture, Journal of the Gauhati University, Journal of the Assam Science Society, Phyton, Indian Agriculturist, Journal of Plantation Crops, Indian Phytopath and Current Science are some of the journals and periodicals in which his research papers were publicised. Some of his dissertations on hitherto unknown aspects of the healthy as against the infected plant cells in relation to fungus basidiomycetes of the corticiaceae family and fungus deuteromycetes of the melanconiaceae family were also incorporated in the bulletins of the Department of Agriculture and the allied agencies of the Government of Assam and the Government of India.

Dr. Baruah was always painstaking in his efforts to see that his observations and experiments in the laboratory were correlated to actual field work in the farms. "Desk-work without field-work has no roots," he used to say. He initiated as many as eighteen research projects, two of them were financed by the Indian Central Arecanut Committee and two others by the Indian Council of Agricultural and Scientific Research.

Dr. Baruah was elected President of the Botany Section of the Indian Science Congress, 56th Session, Bombay. He gave talks and read out papers in several sittings of the said Congress between 1952 and 1971. In 1971, he presided over the Mycology Section of the International Symposium on Plant Pathology. In the same year, he was elected president of the Assam Science Society. He was twice appointed Visiting Professor on deputation to the USA, but he could not accept the assignment on both the occasions due to preoccupation with some other work.

Dr. Baruah also served for long as Dean of the Faculty of Science, Gauhati University. He had membership in quite a lot of important bodies devoted to the pursuit of scientific studies such as the Central Advisory Board of Biology, New Delhi,

Executive Council of the National Botanic Garden, Lucknow, Editorial Boards of the Journal of Experimental Medicine and Biochemistry and of the Indian Agriculturist, Calcutta, Assam State Executive of Planning Forum, Shillong, and Radio Programme Advisory Board, Gauhati. He was a Fellow of the National Academy of Sciences, Allahabad, and Visiting Fellow under the Colombo Plan (1956-57).

Dr. Baruah is survived by his wife, Dr. Parukutty Baruah, M.Sc. (BHU), M.A., Ph.D. (Cantab), F.L.S. (Lond.), distinguished botanist in her own right, who retired as Principal, Cotton College, Gauhati, and two daughters. The Baruahs had no son.

*Baruah, Parukutty : Her letter on the subject to the present writer, Gauhati, April 9, 1980; Chaliha, P., Principal, Sibsagar College : His letter on the subject to the present writer, Sibsagar, March 10, 1980; Bhagawati, C., Department of Biology & Botany, Biswanath College, Charali : His acquaintance with Dr. Baruah as his mentor narrated to the present writer, Charali,*

S. CHALIHA

### BARUA, PARBATI PRASAD (1904-1964)

Well known poet and musician, Parbati Prasad Barua was born on 19 August, 1904 in Sibsagar district. His great grandfather Jaduram Barua, was the author of the first Assamese dictionary. He also used to write articles in the Bengali Magazines *Samachar Chandrika* and *Samachar Darpan*. Parbati Prasad Barua's father, Radhika Prasad Barua was a member of the Assam Council. He was awarded the title 'Rai Saheb' by the British Government. Parbati Prasad's mother Bimala Devi published a book of poems mourning the death of her eldest son Bhagabati Prasad Barua. Parbati Prasad came from an aristocratic family with a rich cultural heritage. Mostly due to the environment Parbati Prasad and his elder brother Bhagabati Prasad became fascinated with poetry and music. Parbati Prasad studied in Phuleswari School at Sibsagar. Well known poet Padmadhar Chaliha was a teacher in that school and he taught music to Parbati Prasad for some time. He had a melodious voice and had to participate in all local functions. He also practised Rabindrasangeet (Tagore's songs) at that time. While he was in school he published a hand written magazine *Khusibhara*. Another hand written magazine *Mar Jeoti* was published and Parbati Prasad was a regular contributor of that

magazine.

In 1921 Parbati Prasad was admitted into Cotton College. But his obsession for music and poetry made him neglect his studies and he finally passed F.A. examination in 1925. In the same year he was admitted into Scottish Church College, Calcutta and came in contact with the celebrated Assamese poet Binanda Barua. Both of them were ardent admirers of Rabindranath Tagore and never missed a chance of listening to the poet's lectures at Albert Hall. At that time Binanda Barua published a book of poems *Santhadhani*; the name was chosen by Parbati Prasad Barua who painted its cover also.

After his graduation in 1929 Parbati Prasad worked as an apprentice in his uncle's tea garden. During this period he published two books of poems, *Honor Holong* and *Lakhimi*. Then he became the manager of 'Rajabari' tea garden, but this did not prevent him from writing poetry or attending musical conferences. On 14 October, 1933 a tragedy occurred. While crossing the Disang river along with his brother Bhagabati Prasad and his family the boat capsized and he was the lone survivor. For some time he was too grief-stricken to write anything. He only composed a few mournful songs at that time. Then he started working with renewed vigour and became the owner of 'Honari' tea garden. In 1940 while staying at Broadway Hotel in Calcutta he made the fourth Assamese film 'Rupali' in which he played the role of 'Ananda Mohanta'. He had considerable talent as an actor. Unfortunately the combined pressure of creative work and the supervision of tea garden proved too much for him and he became invalid in 1953. Still he worked on. He produced several books of poems; *Gangumani*, *Luhati* etc. in his sick bed. His poems are usually full of the descriptions of Nature and some of them reflect the poet's philosophy of life. He loved to describe the serene beauty of Autumn. That is why he was called the poet of Autumn.

Parbati Prasad married Padmakumari who was a very beautiful and accomplished woman. They had four daughters and three sons.

Parbati Prasad donated a large sum of money to various institutions in memory of his elder brother Bhagabati Prasad. He gave fifty thousand rupees to the Assamese Literary Association. He was also responsible for the erection of 'Bhagabati Prasad Mancha' at Sibsagar. He established, 'Bhagabati Memorial School' at Honari and despite ill health worked as a Headmaster there for sometime. In recognition of his contributions to Assamese literature he was elected the President of Assamese Literary Association at Goalpara in 1961. When he

appeared on the stage from his sick bed he received a loud applause from the audience. In 1964 he had two strokes and died on 7 June of the same year.

*"Parbatī Prasad Barua Rachanabali", edited by Sri Paban Nath Sharma, published by Sri Nagen Saikiya, Assam Sahitya Sabha, March 1981.*

SIBAPRASANNA BHATTACHARYYA

### BARUA, PRAMATHES CHANDRA (1903-1951)

Pramathes Chandra Barua was born into a patrician family of ancient lineage. The Mughal Emperor Jehangir (1605-27) had conferred on it the hereditary title of Raja as seal of recognition of its aristocracy and extensive land holding.

The zamindari of the Baruas was in north-east India. In the latter half of the nineteenth century the family shifted the seat of its estate to Gauripur in the Goalpara district of Assam, where Pramathes was born on 24 October, 1903. His father, Raja Prabhat Chandra Barua was a well known figure of his times as a munificent patron of literature and arts. Pramathes's mother, Rani Sarojbala, a deeply religious woman, was also an accomplished singer.

As the first born, and a male child at that, Pramathes received in his childhood affection and attention in abundant measure. He was not sent to school at first but was coached at home by reputed teachers and taught, along with normal instructions, music, horse riding, rowing, outdoor games and the use of firearms. He imbibed the sophisticated and cultured atmosphere of the household and showed early signs of having a natural flair for the arts including acting and dancing. He was also fond of games and liked to accompany hunting parties. He shot a tiger when he was barely thirteen.

Young Pramathes was sent to Calcutta, where the Gauripur *raj* had several houses, and admitted to class IX of Hare School. He passed the Matriculation Examination of Calcutta University from Gauhati in 1918. After some interruption in his studies he joined the Presidency College in Calcutta and obtained in 1924 the degree of Bachelor of Science with honours in Physics.

During his years as a student in Calcutta he became keenly interested in dramatics. He went to Gauripur frequently and whenever there, would direct and act in plays staged by him. He was a popular 'prince' with his people and became well known as a pianist, an *Esraj* player, a singer, an actor,

a footballer, a tennis player and a big game hunter.

Pramathes had meanwhile been married to Madhuri Devi in 1921. He lost his mother in 1925. In the following year he went to England, the first of many subsequent trips abroad. In the same year he became a nominated member of Assam Legislative Council and chose to associate himself with the party in opposition becoming its chief whip. However, he soon became tired of politics and finally got out of it within three years after joining the Legislative Council.

Pramathes Barua's first association with cinema was in 1929 when he became a director of a company called the British Dominion Films Ltd. He was at that time spending more and more of his time in Calcutta where he had become a well known figure in artistic and upper crust circles as a highly gifted young man of exceptional good looks, infinite charm and spendthrift habits. He had come to know Debaki Bose, a pioneer in the field of Bengali cinema, who persuaded him to join the board of directors of the company. He did not act in the films made by it except in a bit part in *Panchashar*, the last of eight films produced by the company. By then his interest in cinema must have been aroused, for, when he went to Europe later in the year (1930) he took with him a letter of introduction from Rabindranath Tagore which helped him to get training in the craft of film making in a studio in Paris. While there, he is reported to have written a script for a film.

Returning to India in 1931 Pramathes Barua formed his own film producing concern. It made three films before it went out of business. In all the three, based on his own stories, he acted in the lead roles. In the first, *Aparadhi*, he introduced filming indoors under artificial lighting, a process which had not been tried before here. In the third film, *Bengal 1983* he tried his hand for the first time at film direction.

The years 1931-33 were notable and turbulent ones in the life of Pramathes Barua. Cinema in those years was undergoing an almost mutative change with the coming of sound and talking pictures. Barua's production concern was up to its neck in debts. He had to grapple with a host of problems, technical, financial and artistic that the era of talking pictures had brought in its wake. On the one hand he found his artistic vocation and became irrevocably involved in film making in all its aspects, while on the other, his personal life was buffeted by a passionate love affair with a woman of great charm, Kshiti Devi whom he married despite strong opposition from his family and friends. His allowance was cut off and he spent days and months in dire financial distress.

Pramathes Barua joined New Theatres Ltd., the concern which became synonymous with the best of Bengali cinema of the period, in 1933. Thus began a fruitful association and a period of fame and fulfilment. The first film he directed and acted in for New Theatres Ltd., was *Rupalekha*. He did not direct the next one *Abashese* but took the main role in it. Then came *Debdas* in 1935 which brought him unprecedented popularity bordering on adoration. He directed the film and acted in the role of the dissipated and doomed hero of the widely read novel by Sarat Chandra Chatterjee. *Debdas* was followed by *Grihadaha*, another of Sarat Chandra's novels. His next film *Maya* proved a failure at the box office. But the next one, *Mukti* made in 1937, was a phenomenal popular success. He had made a Hindi version of *Debdas* and did one of *Mukti*. These and other Hindi films directed by him like *Zindagi* spread his fame throughout India. He was by now directing the music of most of his films and used in *Mukti* Tagore songs and tunes, a practice which has been followed by other directors of his and subsequent generations. After *Mukti* he directed and acted in two other Bengali films in one of which, *Rajat Jayanti*, he gave a marvellous demonstration of his unsuspected flair for comedy. He severed his connection with New Theatres Ltd in 1939.

In 1940 he contracted with another concern to direct *Shap Mukti*. In the same year he started with others M.P. Productions. He made for the new concern in which he had part proprietary interest several films in quick succession in one of which, *Uttarayan*, the lead female role was taken by Jamuna Devi, whom he later married. In 1942 he made *Sesh Uttar* teaming with Kanan Devi, the heroine of *Mukti*. A Hindi version *Jawab*, was also made. Another double version film followed in 1944.

Pramathes lost his father in 1945. His bonds with Gauripur had become thin and he had ceased to take any interest in the affairs of the zemindary. He was pressed by his two brothers to return to Gauripur and look after the management of the estate. He did go but his heart was not in it. He returned to Calcutta and resumed making films. He made several. However, his health, impaired by years of hard drinking and dissipation, had by now given way. He was stricken with tuberculosis and suffered from various other ailments. He went for treatment to Europe in 1948 but cut short his stay. He had become an alcoholic and was in acute financial, physical and mental distress. By 1950 he had become very ill indeed and could not complete *Maya Kanan*, a film he had started to work on. He went to Europe once again for treatment but came back within a few

months. He died in Calcutta leaving behind his widow and six children.

Pramathes Barua became a legend in his lifetime. His image of the irresistible Prince Charming fated to destroy himself remains undiminished to this day. The roles he played and the life he led reinforced the image. As a director he could combine art with commerce and daring experiments with convention. He directed and acted in more than twenty-five films.

*Relied on Kalish Mukherjee's Bangla Chalchitritr Itihas, Desh Binodan Sankhya 1965 and newspaper clippings besides talking to late P. C. Barua's sister and nephews.*

KIRONMOY RAHA

### BARUAH, RADHA GOBINDA (1900-1975)

Born in a respectable Brahmin family of Sibsagar in Upper Assam on 17 October, 1900, Radha Gobinda Baruah became one of the leading citizens of Assam, by virtue of hard work, perseverance and determination. His father, Guna Gobinda Baruah, a Revenue Officer of the Government of Assam under the British rule, provided his son, Radha Gobinda, all facilities for studies—family reputation, proper environment and wherewithal. To his father's dismay he could not make any mark in the school at Sibsagar; on the contrary, he appeared to be a wayward boy with interest in extra-mural activities such as gymnasium, sports, theatrical performance etc. There was a noticeable change in Radha Gobinda's student life when his father was transferred to Nowgong where he passed the Matriculation Examination of Calcutta University in 1917 in the second division from the Nowgong Government High School. He was sent to Cotton College, Gauhati, for college education, but due to an attack of smallpox he went home at Dibrugarh. In the meantime his father had settled permanently in Dibrugarh after retirement.

Sensing that young Radha Gobinda was no good at studies, his father engaged him in a tea estate which he had purchased. Though he showed keen interest in business, Radha Gobinda Baruah did not take much interest in the management of the tea garden. Indeed, his father despaired of his son. Like a truant, Radha Gobinda left for Calcutta to learn Book-keeping and Accountancy for which he somehow had an attraction. Before he completed the course he returned to his home town, Dibrugarh, where he succeeded in persuading an officer of the

then Imperial Bank of India to open a branch of the Bank. Radha Gobinda Baruah himself became an employee of the Dibrugarh branch of the Bank. However, his association with the bank was short and he left it. He joined the family printing press, Baruah Press. In addition young Radha Gobinda Baruah worked as an agent of the Bombay Mutual Life Insurance Company. His interest in the agency became so deep that he stood first among all the agents of the Company in terms of business and secured high commendation of the Company in Assam, Bengal and Bihar.

As Baruah was looking after the family printing press an unusual idea struck him. At that time there was in Dibrugarh an English Weekly newspaper, *Times of Assam*, very popular with the tea planters in Upper Assam who were mostly Europeans. Radha Gobinda one day mooted the proposal before the editor of *Times of Assam* that he wanted to bring a new Weekly in English from his own press. The editor of the old Weekly, Kedar Nath Goswami, frankly told Baruah that the proposal was quite attractive for an energetic young man, but as newspaper management was beset with formidable difficulties, it would not be advisable for Baruah to embark on the venture of the kind. In Baruah's own words, "Actually his (Goswami's) doubts made me more determined and I made up my mind to see that a second Weekly got its footing in Assam." True to his determination, Baruah started a new Weekly, second in Assam, on 4 August, 1939 under the name, *The Assam Tribune*. This name was suggested by a European planter, G. Boyal. The time was obviously not propitious for the new Weekly as the World War II was round the corner and Dibrugarh soon became part of the operational area. However, Baruah did not succumb to the difficulties created by the War and went ahead with the Weekly and proved it to be a success.

The birth of *The Assam Tribune* at his own initiative was a turning point in Baruah's life, and it seemed to him that he was no longer going to be a rolling stone gathering no moss. Through untiring efforts he planned to convert the Weekly into a Daily newspaper, not from Dibrugarh but from Gauhati, the premier town of Assam. And, on 30 September, 1946, he brought out *The Assam Tribune* as Assam's first English Daily newspaper. Since then this paper has played a very important role in moulding public opinion in this region. Not content with this daily paper, Baruah brought out two other newspapers within a span of ten years. *Assam Bani* was the Assamese Weekly that he started on 1 July 1955, and this paper is at present the largest circulated Weekly

in Assam. About ten years later, on 4 August, 1965 Baruah brought out the Assamese Daily, *Dainik Asam*. This paper too like its two sister publications, *The Assam Tribune* and *Assam Bani* has become a success with the largest circulation among all the newspapers in Assamese. These three newspapers together bear testimony to Radha Gobinda Baruah's organising capacity and able management of newspaper industry. *Sahita Prakash*, is the Publication Section of the Tribune establishment through which he had been publishing important works of Lakshmi Nath Bezbaruah, the great Assamese litterateur.

— It is noteworthy that versatile Radha Gobinda Baruah found in Gauhati—the seat of his three newspapers—a wide field to devote himself in a big way to public activities specially sports and culture, notwithstanding his preoccupation with the three newspapers which he had been looking after, single-handed, since their inception. His interest in gymnasium, sports, histrionics and other cultural activities which marked his earlier years revived in a big way. The establishment of the Nehru Stadium at Gauhati which is a landmark in the development of Gauhati city, the organisation of the Lokapriya Gopinath Bardoloi Football Tournament, the Gauhati Indoor Stadium, the Assam Sangit Sanmela, the Assam Flying Club are all the results of Baruah's foresight and labour. The *Bihu* festival that forms an important feature of the cultural life of the Assamese people has been given a new character by Baruah in as much as the festival is now-a-days celebrated in an organised manner in rural as well as urban areas of the State. In the midst of his activities in myriad fields, Baruah used to play a very important role in popularising the Small Savings Movement in Assam as Chairman of the State Advisory Committee on Small Savings for several years. He was a member of the first Press Council of India for a term.

Politics was no attraction for Radha Gobinda Baruah, though he had intimate connection with eminent politicians in Assam and outside. However, being impressed by his organising skill, his friends pressed him to seek election to the Gauhati Municipal Corporation in 1974—the first poll in the Corporation. The idea was that Baruah would be able to give a fresh look to the civic affairs of Assam's largest city. He sought in 1974 the election on Congress ticket and was duly elected. But there was a fly in the ointment. The Congress Party failed to secure an absolute majority in the Corporation election and, the responsibility to run the civic affairs went to the non-Congress party. Not a politician



himself, Baruah was trapped by the Non-Congress counsellors of the Gauhati Corporation and they elected him as their leader resulting in his election as the first Mayor of Gauhati Corporation. Baruah himself realised that the way through which he secured the honour of being the first Mayor of the city was not edifying, in any case. This feeling really caused a setback to his health from which he did not fully recover. He died on 15 July, 1975.

Radha Gobinda Baruah's forte was his capacity to endear himself to all sections of the population by his amiable manners and strong personality. That was the key to the success of his life in the later years. Never given to despair even in the midst of adversities he had a clear perspective in what he sought to perform, and this he followed in a spirit of self-confidence. It is admitted by all in Assam that Radha Gobinda Baruah's contributions to the cultural and social life of Assam have been as notable as to the newspaper industry.

Baruah has left behind three sons and four daughters besides a host of relatives who have acquired name and fame in different fields of activities such as administration, tea industry and business.

*Radha Gobinda Baruah Commemoration Volume, 1978; The Assam Tribune Silver Jubilee Number, Personal knowledge of the compiler.*

SATIS CH. KAKATI

## **BOROOAH, ROHINI KANTA (1910-1968)**

Educationist and litterateur, Rohini Kanta Barua was one of the best known pioneers of biochemical research in India.

Born at Sadiya in Upper Assam in 1910, Rohini Kanta was the eldest of the two sons of Keshab Kanta Barua, reputed school teacher. Keshab Kanta came of the lineage of the Bania Kakatis of Sibsagar and his father (Rohini Kanta's grandfather), Tanushyam Barua, was a mouzadar, demi-official revenue collector of Sibsagar. As Assistant School Master, Keshab Kanta held a transferable post and had to serve a goodly number of Government High Schools in different places. He died in 1923 when he was officiating as the Headmaster of Tejpur Government High School. Rohini Kanta was then only thirteen years old.

In 1926 Rohini Kanta passed the Matriculation Examination from the Sibsagar Government High School in the First Division with star marks and

letters in five subjects. In 1928 he passed the Intermediate Examination in Science from the Cotton College, Gauhati, in the First Division with letters in three subjects. In 1930, he graduated with Honours in Chemistry from the Presidency College, Calcutta. In 1932, he took his M.Sc degree in Chemistry (Organic) from the University of Calcutta standing first in Class II. A year later, he also took the B.L. degree in Class I from the University Law College, Calcutta.

Back in Assam, Rohini Kanta competed for the Assam Civil Service Examination in 1933. He acquitted himself quite creditably and was selected for appointment as Extra Assistant Commissioner. At the eleventh hour, however, his appointment was rescinded due to adverse police report. Rohini Kanta's mother happened to be the sister of Dr. Bhubaneswar Borooah, a prominent Congressman and later President, Gauhati District Congress Committee, and of Laksheswar Borooah, later an M.L.A. on Congress ticket from Dibrugarh and Speaker, Assam Legislative Assembly. This irked the overzealous police officers of the British Government and they lost no time in bedaubing Rohini Kanta with anti-British proclivities.

Undaunted by this damper at the beginning of his career, Rohini Kanta took to the practice of law at the Dibrugarh Court and soon established his reputation as an outstanding lawyer. He could not, however, continue for long in the legal profession. In 1938 at the instance of his maternal uncles he joined Cotton College, Gauhati as a lecturer in Chemistry, though it meant considerable reduction in income.

A versatile genius with remarkable resilience, Rohini Kanta had no difficulty in proving his mettle as a very successful teacher of Chemistry. In 1946, he went to England on an overseas stipend from the Government and had him enrolled in the University of Liverpool as a research scholar under Dr. R. A. Morton, Professor and Head of the Department, Biochemistry. In 1948, he had his doctorate from the said University for his thesis on Vitamin A and its chemical and physiochemical reactions on metabolism of the human body. While in the U.K., he represented India in the International Biochemistry Conference.

Back in India, Rohini Kanta joined the newly started Assam Medical College at Dibrugarh as Professor and Head of the Department of Biochemistry (1948). In 1960, he was persuaded to come over to Gauhati and join as Professor and Head of the Department of Chemistry. It was he who practically built up the post-graduate laboratory of Chemistry by procuring most up-to-date and

sophisticated appliances from abroad. The first research scholar to be admitted into a doctorate in the physical sciences by the Gauhati University, namely Dr. M. G. R. Nair, had Dr. R. K. Barua as his guide.

In 1968, having been appointed an examiner for a doctoral thesis by the University of Baroda, Dr. Barua went to Baroda to do also the viva-voce part of examination. On his way back, he halted for a day in Calcutta. While getting on board a plane bound for Gauhati in the early hours on 7 July, 1968, he felt a sudden paroxysm of pain in the chest. Medical help was rushed, but it was of no avail. The end came almost immediately.

As a scientist, Dr. Barua's chief successes lay in the sphere of biochemistry, especially in the domain of some little known or generally skipped-over aspects of chemical reaction and the resultant energy changes occurring in living cells when the body absorbs nutrients and assimilates vitamins. His investigations into the hydraulic reactions on metabolism of the vertebrates when the digestive enzymes interact on doses of Vitamin A and Vitamin D are well received by scientists all over the world. Indeed, Vitamin A and Vitamin D were with him a passion and a craze. Most of his research papers, which were carried by subject-journals like the *Analyst*, London, *Biochemical Journal*, U.K. *Indian Journal of Chemistry*, *Current Science* etc., dealt with these two vitamins either directly or indirectly. Professor Morton of Liverpool, in his inaugural address to the International Biochemistry Conference held at Bangalore, described Dr. Barua as "one of the pioneers of biochemical research in India."

Dr. Barua was an educationist in an unorthodox sense of the term. He was much worried about the antipathy to Mathematics and the physical sciences exhibited by most of our schoolgoing children. The malaise, as he diagnosed it, is due to the fact that these "disciplines" are imposed on them as serious mental exercise whereas our children should have been "accultured" in them from the early stages in a "play-way" fashion. Dr. Barua's approach to the problem was "Inductive"; from specific instances young learners would be encouraged to work out their way to a general principle.

With a view to experimenting on his ideas of educational reform, Dr. Barua established at Dibrugarh a Pre-Primary School for children under six years of age. He was its President and sole driving force as long as he served in the Medical College there. He contributed a lot towards shaping the decisions of the Court, the Academic Council and

the Executive Council of the Gauhati University. He was also the Chairman of the Selection Committee for appointment to the Regional Laboratory at Jorhat, a Government of India undertaking, a member of the Board of Governors, Regional Engineering College, Silchar, and of the Advisory Board, Indian Institute of Technology, Kharagpur. In 1955, he presided over the Science Section of the *Assam Sahitya Sabha* at Gauhati.

Rohini Kanta Barua was also a distinguished writer in Assamese. In the early stages, he assumed the pseudonym, Lajkuria (The Bashful). A large number of his essays on popular science and short stories as well as poems are scattered in the leading periodicals of the day. In 1932, he won a prize from the *Assam Sahitya Sabha* for a work on popular Science, namely *Bijnanar Sadhu* (Tales of Science). Another work of his, *Paripushti Bijnan* (Science of Nutrition) saw the light of day at a later date. He introduced into Assamese the Julian Huxley type of writing on popular science having his eye on a readership of young learners. A man of varied gifts, he had also an absorbing penchant for the classics, especially the plays of Visakhadatta and Bana and those of Aeschylus, Sophocles and Euripides. He also kept abreast of the most modern trends in literature. His *Param Kahudha* is a faithful translation into Assamese of Knut Hamsun's *Hunger* and was an instant success. Unfortunately some of his works, literary and scientific, both in English and Assamese, were left half-done.

No appraisal of Rohini Kanta Barua shall be complete without a reference to his magnetic personality. Hefty and tall, endowed with a superb physique neatly relieved by a dolichocephalic head, which in turn was adorned with a bright face radiating soothing smiles and robust optimism, Rohini Kanta was eminently prepossessing in outlook. "In conferences in the University and elsewhere", in the words of a contemporary, "his words were characterised by a distinct clarity of conception and expression and a marked degree of objective grasp. And such pleasant were his ways of putting things that the keenest antagonist would accept a defeat from his with a smile, if not an embrace."

Rohini Kanta got married to Muktalata, daughter of Rai Bahadur D. C. Barua of Jorhat and sister of H. P. Barua. The Baruas were, however, childless. The Assam Science Society institutes an award in his name out of a trust created with grants from the Government and donation from Mrs. Muktalata Barua.

Neog, M. : Professor Dr. Rohini Kanta Barua . An



*Obituary Note, in the Journal of the University of Gauhati (Professor Rohini Kanta Barua Commemoration Volume), No. 2, Vol. XVI-XVII, Chaliha, P. : His letter on the subject to the author, Sibsagar, March 10, 1980; Baruah, G. C. : Notes and scribbings on Dr. Baruah's work in his private file, Department of Physics, Biswanath College; Charali; Dowera, S. : Biographical data of Dr. R. K. Barua supplied to Shri G. C. Baruah, Gauhati University; Goswami, P. : Talk on the subject to Shri G. C. Baruah, Department of Bio-Chemistry, Gauhati Medical College.*

S. CHALIHA

### BASAK, RADHA GOVINDA (1885-1982)

Son of Jagamohan and Manorama, Radha Govinda received his early education in the town of Dacca (now spelt as Dhaka and the capital of Bangladesh), where he was born on 8 January, 1885. He passed the Entrance Examination of Calcutta University in the first division in 1901 and secured a second-grade scholarship. He took his M.A. in Sanskrit in 1907 from the Dacca College, then under the Calcutta University standing first and winning the Sonamani Prize of the University. After working for sometime as Head Pandit in the Dacca Collegiate School he started researches in Indian epigraphy and palaeography as a Bengal and Assam Government Research Scholar under the guidance of Harinath De in the Imperial (now National) Library and carried on the same for about a couple of years (1908-10). In 1910 he officiated as Lecturer in Sanskrit in the Dacca College and a year later was made permanent in the said post and was transferred to the Rajshahi College. He worked there for eight years. While in Rajshahi he completed a Catalogue of the archaeological relics in the museum of the Varendra Research Society Rajshahi (1919) in collaboration with Dinesh Chandra Bhattacharya. On the invitation of Sir Asutosh Mookerjee he joined the Calcutta University on lien to teach Indian epigraphy in 1918 and a year later went back to the Rajshahi College on obtaining the Senior Professorship in Sanskrit in the then Bengal Provincial Educational Service. He worked there till 1921 and in the same year joined the newly founded Dacca University on deputation. He served this University from July 1921 to July 1933 as Lecturer in the department of Sanskrit and Bengali and also additionally as Lecturer in Epigraphy in the department of History. He left Dacca in July, 1933 to join the Presidency

College where he shortly became the Head of the Department of Sanskrit and from where he retired in December 1940. During this period (until 1941) he was an Honorary Lecturer in the departments of Sanskrit, Pali and Ancient Indian History and Culture of the Calcutta University.

The Rajshahi phase of Basak's career was fruitful in ways more than one. Here he came in close contact with the Varendra Research Society and its founder-member, Akshaya Kumar Maitreya (1861-1930). The Society had then been collecting inscriptions and other antiquities and Basak took the opportunity of utilising his knowledge of Sanskrit and epigraphy by studying the source-material embedded in these original records. He made his debut as an epigraphist in 1916 by editing the *Epigraphia Indica* (published in Vol. XII) for the first time the Belave copper-plate of the East Bengal King, Bhojavarman (first half of the twelfth century). In the same journal Basak published a large number of inscriptions of Bengal, including the well-known set of five copper-plates found at Damodarpur (Dinajpur, now in Bangladesh). He appeared as a front-rank historian in 1934 with his *History of North-Eastern India* (henceforth referred to as *History*), which as a doctoral dissertation earned him the Ph.D degree of the Dacca University in the previous year. This twelve chapter volume deals with the history of the region concerned comprising the present day Bihar, Bengal (undivided), Assam and Orissa as well as the neighbouring Nepal, during the period extending approximately from A.D. 320 to A.D. 760. The forte of the book lies in the wealth of hitherto unknown facts, not a few of which were brought to light by the author himself from his study of epigraphical records. Though the accent in this work is on the relevant inscriptions, Basak has utilised the data gathered from other sources, such as numismatic and literary, to make his story complete. As he has given the contents of the relevant inscriptions in a nutshell, the general readers of this book, particularly those who are not conversant with Sanskrit, can avoid the trouble of consulting the original documents or the editions and translations thereof which are now not easily available. The author had a feeling of inability to make his book comprehensive by including in it full-length discussions on the non-political aspects of the people of North-Eastern India and hence perhaps he was later prompted to write on the social, economic, religious and cultural conditions of ancient India in general, and Bengal in particular. Thus long after the publication of his *History* came in succession a series of old texts, edited and/or translated (in Bengali as well as in English) by

him : *Kautiliya Arthasastra* (1950-51, with only Bengali rendering; 1964, with the original text as well), Sandhyakaranandin's *Ramcharita* (1953, with a Bengali translation together with the original text; prior to it, in 1939, he collaborated with R. C. Majumdar and Nanigopal Banerjee in publishing its critical edition and its English translation), Hala's poetical work in Prakrit called *Gathasattasai* (1956, with the original and Bengali rendering thereof; 1971, with the original and English translation as well as a long 'Introduction' comprising historical and cultural gleanings), Pravarasena's *Ravanavaha* or *Setuvandha* (1959) and the *Mahavastu-Avadana* (in three volumes, 1963, 1964, 1968). His last work in the area of textual scholarship is the reincarnation of Haraprasad Sastri's edition of the *Ramacharita* (1910), published by the Asiatic Society in 1972. His other works include *Prachina Bharatiya Rajyasasana-paddhati* in Bengali (1955), *Asokan Inscriptions* (1959) and *Lectures on Buddha and Buddhism* (1961). Besides, he has contributed to the first volume of the *History of Bengal* (edited by R. C. Majumdar, 1943), the second and the fifth volumes of the *Cultural Heritage of India* 1937, 1978) and the *Religion of the Hindus* (1953). His several articles lying scattered in various English and Bengali periodicals (some of which are defunct) deserve an early compilation.

Profound scholarship of Radha Govinda Basak brought many an honour to him. The Sanskrit College of Calcutta conferred on him the title of 'Vidyavachaspati' in 1963. It also wisely requisitioned his services by inviting him to act as a member of the Committee for Post-Graduate Training and Research and also as Chairman of the Board of Editors for Research Publications. He presided over Section I (Ancient India) of the Indian History Congress at Gwalior in 1952 and delivered courses of lectures on 'Indian life as depicted in the Buddhist Sanskrit work, *Mahavastu Avadana*' at the Calcutta University in 1958 and 'Some Aspects of Kautilya's Political Thinking' at the University of Burdwan in 1967. The President of India gave him the 'Certificate of Honour in Sanskrit' on 15 August, 1965, while the Asiatic Society elected him its Honorary Fellow in 1967 and awarded him the Tagore Plaque in 1980. The University of Burdwan conferred on him D.Litt (Honoris causa) in 1972.

The rare combination of an excellent Sanskritist and a sound epigraphist in Radha Govinda Basak has endowed his works with a commendable perfection. His editions of the inscriptions, published well-nigh sixty or seventy years ago, are still the most dependable. His editions of old texts, enriched by

factual and perceptive 'Introduction's have facilitated the task of collecting historical and cultural materials from them, and have set the model for subsequent editors of ancient texts. As the author of the *History* he has studied these texts with the mind and eye of a historian and made good use of the data gleaned therefrom in his historical writings. And with his knowledge of, and taste in, literature he could look at the epigraphical records from the literary point of view. His extensive *oeuvre* has covered practically every aspect of ancient Indian history and culture. Admittedly his contributions have substantially helped us in reconstructing the twilight past of India in general, and of Bengal in particular.

As a historian Radha Govinda Basak belongs to the so-called old school of historians to whom the accuracy of historical facts is more important than any extra-historical consideration and the ascertainment of historical truth by proceeding on such principles as are followed by a judge were the primary conditions of his profession. His modern outlook has been manifest in underlining the necessity of the neighbouring countries and he has himself set an example by studying the history of Nepal in depth (he spared no pains in updating the chapter on this history in the second edition of his *History* in the light of new materials at the age of eighty) on the conviction that a fuller understanding of ancient Indian history and culture is possible only in the context of the history and culture of this neighbouring country which was an integral part of India in ancient times.

Radha Govinda Basak belongs to a generation which is fast disappearing. His works represent the sunset glow of the historical scholarship which was inaugurated in the last century by Western Indologists and sustained by their Indian compatriots. His love for his mother tongue is exemplary and his numerous writings in Bengali seem to mark the climax of a tradition flourishing since the time of Haraprasad Sastri (1851-1931) and Akshyaya Kumar Maitreya (supra), when history was in happy rapport with literature. With the death of Radha Govinda Basak, which occurred on 10 December, 1982, perhaps ends an era of historical scholarship based on sound knowledge of source languages and ability of editing texts.

*Collection of bio-data mostly based on author's interview with the late R. G. Basak.*

KALYAN KUMAR DASGUPTA

### **BASAWANAL, SHIVALINGAPPA SHIVAYOGAPPA (1893-1951)**

Professor Shivalingappa Shivayogappa Basawanal was born on 7 November, 1893 at Haveri in Dharwad district. His father Shivayogappa was a station master who served in many places in Bellary District. He knew three languages, Kannada, English and Sanskrit and taught his eldest son Shivalingappa all these three languages at home and sent him to Wardlaw Mission High School at Bellary. Being in Bellary District Basawanal understood enough of the Telugu language and this knowledge enabled him in later life while he was editing Veerashaiva literary volumes. When Basawanal's father was transferred to Bijapur district Basawanal joined the Government High School at Dharwad from which institution he passed his Matriculation. Basawanal joined the Deccan College, Poona for his higher education. He was not only a good student in the College but had endeared himself to the then Principal F W. Bain, a brilliant scholar. Basawanal studied in this College for four years and completed his B.A. Examination in 1914 with honours, taking History and Economics as his optional subjects. Notwithstanding hard family affairs caused by his parent's death, Basawanal joined the Deccan College again for his Master's Degree and in the course of the next two years passed his M.A. Examination distinguishing himself in History, Economics and Political Science. Along with Basawanal, his colleague Sakhare also passed his M.A. Examination. The prize amount instituted by the Lingayat community to the first M.A. of the community, at the instance of Basawanal, was divided equally between these two although Basawanal was the full claimant. Not only this but Basawanal wanted the amount to be given in the form of books and not in cash. This only shows his love for knowledge from the beginning.

In those days, the number of graduates in any community was small and if they so desired they would have got Government posts easily. But Basawanal, preferred to serve the country in general and his Lingayat community in particular and decided to enter the educational field. As a first step he started with the spread of education.

Basawanal and his friend, H. F. Kattimani, had decided to start an educational institution and informed the elders and friends of their community about their decision. Although the All India Veerashaiva Conferences held in 1902 at Dharwad and in 1904 at Bangalore had passed resolutions in favour of starting educational institutions, the resolutions had not materialized as yet. A meeting of

the elders of the community to discuss this matter was called. The participants, Panditappa Chikkodi, M. R. Sakhare, S. S. Basawanal, B. B. Mamadapur, B. S. Hanchinal, H. F. Kattimani and B. L. Patil, decided to start an Educational Institution with headquarters at Belgaum on the same lines as the Deccan Education Society, Pune. This decision was taken after considering the suitability of Dharwad where the Lingayat Association was already in existence, Bijapur, Bagalkot, Shivayoga Mandir etc. Finally in 1916, the Karnatak Lingayat Education Society was founded and under its auspices The Gilganchi Artal High School commenced working at Belgaum. As per the present secular ideals the Society is now renamed as The Karnatak Liberal Education Society. Its branches have now spread throughout the Karnataka State. Thus the Society has now done its utmost for the spread of education. Basawanal served, at various times, in the Society which he built, as a teacher, as a Headmaster and as a Professor.

After passing his M.A. Examination, Basawanal's attention was directed towards Kannada Literature. Further, by his own strenuous efforts he acquired enough proficiency in many aspects of Kannada literature. He started the Literary Committee that formed a part of the Dharwad Lingayat Educational Institution and published critical editions of works in old Kannada like *Channabasava Purana*, *Shabara-Shankara Vilasa*, *Prabhulinga Leele* etc. Also on behalf of the Karnatak Vidya Vardhaka Sangha, Dharwad, he published two classical works on grammar and rhetorics, (1) *Kavyavalokana* of Nagavarma and (2) *Shabdhanushasana* of Bhattakalanka Deva, with comments and notes. The Great Basavanna's *Vachanas* freed from errors which had crept into them over the ages have been arranged by him in order and with comments and notes and were published just two months prior to his death in 1951. In view of such massive contribution to Kannada literature, the Kannada Sahitya Parishat elected him unanimously to be the President of the Kannada Sahitya Sammelana held at Rabakavi in December 1944. Earlier in 1940, he worked as the Chairman of the Reception Committee of the Kannada Sahitya Sammelana (25th Session) held at Dharwad, in 1940.

Basawanal has to his credit a number of other works both in Kannada and English. He was joint author of "*Hand-book of Indian Administration*" and "*Musings of Basava*" in English; "*History of India*" and "*History of England*" in Kannada. He also conducted the well-known Kannada literary monthly *Jaya Karnatak*, since 1943.

Basawanal was connected with various cultural and literary institutions, as member of Kannada Sahitya Parishat, Chairman of the Managing Committee of Vidya Vardhak Sangha, Dharwad Member of the Indian P.E.N., President of the All India Veerashaiva Young Men's Conference, Siddhaganga etc.

Basawanal served the motherland with the same zeal as he served his mother tongue. He became, during 1922-1925 the first Managing Director of the Karnatak Central Co-operative Bank. He was the President of the First 'All Religion Conference' held at Tumkur in 1945. He played a very important role during the formative stage of the Karnatak University, Dharwad (1947) and after the University was established he was a Member of its Syndicate and served the University to his best till his last breath. He played a very important role in the unification movement of the Karnataka State and was able to put forth its case with facts and figures and showed that it would not be a deficit state. He died in harness. Quarter of an hour before his death on 22 December 1951 he was participating in the discussions, relating to the affairs of the Karnatak University. Basawanal worked in many fields, with equal efficiency and zeal in all of them—literary, organizational, publicational, educational, banking etc. His younger brother, Virupakshappa was his right hand man in most of these activities and stood by him till the last. Basawanal was blessed with six daughters and four sons.

*The following articles in Basawanal Smaraka Samputa, Dharwad, 1956; "Professor Basawanal as an Educationist" by Wrangler C. C. Pavate, M.A. (Cantab); "Karma-Yogi Shri S. S. Basawanal" by Shri H. F. Kattimani, B.A., M.L.C; "Ever to be remembered Late Shri S. S. Basawanal" by Shri B. M. Shintri, B.A., B.T., and Personal knowledge of the Author.*

K. S. SAVANUR

### BATALVI, SHIV KUMAR (1936-1973)

Shiv Kumar Batalvi, popularly known as Shiv, was born in 1936 (the recorded date of birth is 1937) in Lohtian, a village in Shakargarh Tehsil, now in Pakistan. A Brahmin by caste, Shiv belonged to middle class and as a poet too he could not rise above his middle class consciousness. His father, Pandit Krishan Gopal, was an employee of the Revenue Department of the Punjab Government and retired as Naib Tehsildar. The family migrated to India after

partition and settled down at Batala in the State of Punjab.

Shiv passed his Matriculation Examination in 1953 and had also had a brief spell of college education at the Baring Union Christian College, Batala and S. N. College, Quadian. However, he did not sit for the University Examination and got employed as Patwari in the Revenue Department. In 1967 he was married to Aruna and had two children, a son and a daughter.

He started writing poetry at an early age and his first poem was published in 1958. His poetic genius was recognized immediately on the publication of his first collection in 1960—*A Handful of Poems*. For this work of his the Department of Languages of the Punjab Government awarded him first prize in the year 1961.

Within a very short period he was able to carve out for himself a permanent place amongst the most leading poets of the Punjab. In 1963 came one of the most monumental works of his *Loona*. This won him the Sahitya Akademi Prize in 1965 and Shiv became the youngest ever recipient of the Akademi award in Punjabi poetry. Written after a well-known Punjabi folk tale, *Purna Bhagat Dass* by Quadar Yar, Shiv's focus of study is a female character, Loona. It is through her that the poet describes the mental anguish of an average emotional woman who is vainly wanting to break the taboos of a male dominated feudal society in order to seek her emotional fulfilment.

Described as a "passionate singer of beauty, woman and love", Shiv was a poet of romantic melancholy. The themes of human pain and sufferings, death and despair, parting and separation and above all alienation were often the key notes of several of his poetic compositions. His *I and Me*, published in 1970, is rated by some critics as one of the classics of modern Indian literature. In this volume Shiv tries to highlight the predicament of a modern being who is alienated from his environment, family and society, and indeed from his own self.

There is no conscious influence of any western thinker or creative writer visible on Shiv's poetry, even though traces of some Freudian ideas and those of Keats are discernible here and there. Shiv's poetic works exhibit a happy blend of the two well recognized traditions of the Punjabi literature, the sufi and folk traditions, in addition to that of the modern.

Shiv Batalvi died at a young age of thirty-seven, on 7 May, 1973. A "prisoner of his death wish" some of his most popularly known songs and poems such as

"On my Birthday" and his collection *Lajwanti* (1961) reveal poet's incessant quest for and obsession with death which he identifies with life.

*Factual information was supplied by Shiv's wife Aruna working at the Punjabi Reference Library of the Punjabi University, Patiala. The other sources are Shiv Batalvi : A Solitary and Passionate Singer by O. P. Sharma published by the Sterling Publisher, New Delhi 1979; A Critical History of the Punjabi Literature : From Ancient Times to 1980 (Gurmukhi) by Dr. Jeet Singh Seetal, published by Pepsu Book Depot, Patiala, 1979.*

MANORAMA KOHLI

### BAYA BABA NAMACHARYA

-See under Namacharya Baya Baba

### BEG, MIRZA G. H. (A'RIF) (1910- )

(A'RIF) Mirza G. H. Beg, celebrated poet and scientist was born on 13 September, 1910. He belongs to the well-known family of Begs in Anantnag, Kashmir, who persisted in prefixing their names with the appellation of 'Mirza'. Family tradition links Ghulam Hassan who adopts A'rif (Aarif) as his pseudonym, to Mirza Mahmud Beg—a kinsman of the ruling Mughal dynasty—who is said to have supervised in 1590's the construction of the rampart of Akbar round the Sharika Parbat in Srinagar, built a house for himself in the citadel and settled in the Valley. A'rif's grandfather Mirza Aziz Beg, an official in the State revenue department, was born at Doda in Jammu division and was buried there towards the end of the last century. The poet's father, Mirza Sarfraz Beg settled in Anantnag where the family owned fairly extensive lands entitling them to upper middle-class status. Love of learning and scholarship pursued the family and its members made a mark in different walks of life. The late Mirza M.A. Beg, parliamentarian and cabinet minister in Jammu and Kashmir, was among the first cousins of the poet.

Beg had his early education in the district town of Anantnag and later matriculated from Srinagar in 1929. Passing his Inter Science Examination in 1931 from the S.P. College, Srinagar, he took up a teacher's job in his home town. Soon after he shifted to Srinagar on a non-teaching post at the S.P. College and managed to pass B.Sc. from Lahore in 1937, the classes being held jointly at the Islamia College and

the Government College there. Two years later he took his M.Sc. in Zoology from Aligarh with distinction.

On his return from Aligarh Beg started teaching Zoology at S.P. College, Srinagar. His role as a teacher was brief and in 1942 he joined the State Sericulture Department wherefrom he retired on superannuation in 1965 as Director and Chief Executive. For comparatively short intervals he worked as Director of Programmes or Director of Radio, Kashmir in the earlier phases of the broadcasting organization in Jammu and Kashmir. Mr. Beg was deputed to China in 1957 to make a study of the silk industry there. On his return he discovered two new species of silkworms in Jammu feeding on leaves of (1) *beri* (*Zizyphus*) and *arjuna* (*terminali*) and (2) oak (*quercus*). Culturing them he hybridized the oak variety with a species known as *pernyi*. The hybrid worm is regarded as one of the best varieties for the production of *tusser* silk. This research attracted to Jammu the late Dr. J.B.S. Haldane and Dr. Spurvey Haldane who took a lively interest in Beg's discoveries and scrutinized these in his book *Tussar Silk in J & K* published in 1960.

A cultured family like the Begs could not be total strangers to composing poetry. Verses were thrown up off and on even as their conversation sparkles with wit and humour. A'rif's father was well-versed in Arabic and composed verses in Persian and Kashmiri, and A'rif too was attracted by the Muse as most young men are. In his case, however, it proved to be a more purposeful and lasting espousal. During 1934-39 his sharply sensitive and receptive mind encountered in Lahore and Aligarh the cultural upsurge there in the shape of various literary movements and he could not remain unaffected by their novelty, liveliness and vigour. During the same period his personality came under the influence of Dr. Matthai who taught him Zoology at Lahore. He moulded his mind in Darwinism and negation of the traditional values of the oriental society, and A'rif almost forgot God. This affected his poetry; he was attracted easily by the Progressive Writers' movement and became General Secretary of the Cultural Front of Progressive writers in Kashmir with G. M. Sadiq as its President. He wrote poems on such themes as S'achan (a needle), *Mozren* (female labourer), barefooted peasants over the snow-covered Banihal, etc., highlighting class conflict :

Flame of strife raging around here bewilders me/  
The earth is growing ruddier in complexion  
frightenigly/or The world's mood has undergone a  
radical change/Tyranny is to be cured by a slash in  
the heart/The dirty cap will extort tribute from a

bejewelled crown/The labourer is the monarch supreme in the new age . . . . . *Mozren* (the female labourer)

Beg is by training a scientist and by profession an industry executive. It is difficult to say where he would have stopped were it not for two other influences of Sheikh Mohammad Iqbal, the renowned poet, and of his own father. He had the privilege of meeting Iqbal at Lahore a number of times during student days and he impressed upon Beg that what the Kashmiri community needed most were an assertive self-respecting personality and a well-developed language. It, therefore, became for him a mission to help accelerating the growth of Kashmiri language and literature. A'rif played a leading role in organizing in 1943 a literary society named Kashmiri Bazm-i Adab. Its objectives included a search for literary talent among Kashmiris, making efforts towards evolving a suitable script for the language and preserving the works of the writers of the past. Several outstanding men of letters including Nadim, Hairat Kamili and Pardesi joined hands with Beg in this venture.

A'rif's father Mirza Sarafraz Beg was a sufi mystic. When A'rif reminded him that valuable lands had passed out of his control because of his other-worldly attitude, his father consoled him that he had taken care to endow his son with something more precious and lasting. A'rif gradually turned away from his erstwhile 'Darwinism' and veered round to deep faith in God and developed spiritually to claim his place in a universal brotherhood uninhibited by caste or class, faith or fraternity. This trait in his personality has been growing stronger with the passing of years, is reflected in his poetic utterances and directs his general attitude towards life. God is more real to him now than He was ever before, and A'rif's poetry which was once an intellectual craft has become inspirational in spirit. Visions in the dream, or even in the wakeful state, have relevance and significance for him.

<sup>u</sup> A'rif has composed extensively in various poetic forms. His nazms on a wide variety of themes are progressive in spirit. For sometime he had a feeling that his own experience, emotional, spiritual and aesthetic, was not profound enough for composing *gazals*. He started handling the *gazel* form late in life comparatively. His forte, however, lies in composing *rubayi*. The *rubayi*, a four-lined quatrain has a form similar to that of the *vaakh* and the *shrukh* patronised respectively by Lalded and Sheikh Noor-ud-Din more than five centuries earlier. A variety of moods from the spiritual to the satirical can be communi-

cated through the *rubayi* and it comes handy to A'rif in exposing cant and hypocrisy which he finds flourishing around. The surprise is held in the last line which may hit like a whiplash after the first three lines have created suspense. A'rif draws inspiration for his *rubayis* in all sorts of situation and not a few of these have been composed on the spur of the moment. These *rubayis* are compact with wit, humour and sarcasm, and display originality in the use of diction and in the nuances of meaning. He has also translated into Kashmiri verse the *rubayis* of Omar Khayyam and *Chihal Israr* of Shah Hamdan, the famous saint-poet.

Mirza G. H. Beg was a member of the committee appointed by the Jammu and Kashmir Government to 'rationalise' the script for the Kashmiri language. The script was finally adopted in 1957. Along with G. A. Mahjoor he was among the first members of the Sahitya Akademi. He also edited literary magazines *Gulrez* and *Kongposh*. Presently he is a member of the Boards of Studies for Zoology and Kashmiri of the University of Kashmir. He is also a member of the J & K Academy of Art, Culture and Languages and President of the Kashmir Council of Research. He has been a recipient of the J & K Government award in 1950 for his labours on the committee for 'rationalising' the script for Kashmiri language. His book *Aadami Moe'r* received an award from the J & K Academy in 1975. It was preceded by a robe of honour and cash award of the Academy in 1974 for his contribution to the development of literature in the State. Apart from literary and cultural activities A'rif keenly participates in meaningful social work and is associated with a number of social organizations and heads the Pensioners' Association. A'rif is a lively conversationist and his talk is besprinkled with wit, humour and repartee.

Mirza A'rif was married to Mtr Habiba, daughter of Kh. Saif-ud-Din Banahali, in 1940. They have two sons and four daughters. All the children are well-settled.

His published works are—*Baangi Aval* (1944); *Ramoozi A'rif* (1946); *Rubayati A'rif* (1954) *Augu't Woon* (1971); *Safar Namai Cheen* (1958); *Aadami Moe'r* (Human Anatomy) ('73)

Kaul, J. K. : *Kashmiri Lyrics, Studies in Kashmiri literature*; Azad, A. A. : *Kashmiri Zaban Aur Shairi*; Sofi, GMD : *Kashmir* (Vol. II) Panjab University, Lahore; Journals : *Gulrez*, *Kongposh* (both have ceased publication)



## **BEG, MIRZA MOHAMMAD AFZAL (1908-1982)**

Mirza Mohammad Afzal Beg, second son of Mirza Nizamuddin Beg, was born at Sarnal near Anantnag in Kashmir in February 1908 in a middle class zamindar family of Kashmiri Muslims. Married to his cousin, he had three sons and four daughters.

He received his early education at Anantnag, graduated from Sri Pratap College, Srinagar and received law degree from Aligarh Muslim University.

Beg started his eventful political career soon after his return from Aligarh in 1931 by joining Kashmir's freedom movement. He was returned unopposed to the Legislative Assembly of the State when it was first set up in 1934, on All J & K Muslim Conference ticket. He was elected General Secretary of the party and re-elected to the State Assembly in 1938. He was one of the two popular ministers in the Maharaja's cabinet when he introduced the system of diarchy in 1945. He represented National Conference to which Muslim Conference had converted itself in 1939. He resigned from the cabinet in 1946 on political reasons. He was arrested soon after for participation in the Quit Kashmir Movement launched by the National Conference under the leadership of Sheikh Abdullah against the autocratic rule of the Maharaja. He was released in September 1947 after fourteen months of detention. During tribal raid from Pakistan, he headed the Emergency Administration in South Kashmir when Abdullah took over the Emergency Administration of the State. Beg joined Abdullah's cabinet when he formed it in March 1948 with portfolios of revenue and rehabilitation and also became a member of the Constituent Assembly of India in June 1949.

Beg's most outstanding achievement as Minister in this period were the revolutionary land reforms he introduced in 1950 which abolished landlordism and proprietorship of land above 182 kanals without any compensation. By another legislation authored by him, debts were drastically scaled down to one and a half times of the principal, irrespective of time and amount.

As Chairman of the Fundamental Rights Committee and Secretary of the Basic Principles Committee of the Constituent Assembly of the State, he played a notable role in directing its process of constitution making. He was the principal negotiator of the State in parleys on Centre-State constitutional relations during which he always asserted the State's autonomy.

Beg was arrested with Abdullah on 9 August, 1953

and was released in 1954. He founded the Plebiscite Front in 1955 and remained its President till 1975, when it was wound up. He was put on trial along with Abdullah and others in what was called Kashmir Conspiracy Case in May 1958. The case was withdrawn in April 1964. He accompanied Abdullah to Delhi and later to Pakistan for negotiation on the future of Kashmir. He again accompanied Abdullah when he went to Haj and other foreign countries in 1965 and was held up on return.

As Abdullah's emissary he carried on talks with G. Parthasarthy, the emissary of the Prime Minister of India, on the State's relations with the Centre in 1972 which culminated in Kashmir Accord of 1975 and return to power of Abdullah in the State. He joined the cabinet as Deputy Chief Minister.

Beg became the President of All J & K National Conference when it was revived in 1975. In the following year, when Abdullah assumed the Presidency, he became its Vice-President.

He got the rudest shock of his life when his forty-seven year long association with his leader was terminated in 1978. He was accused of indiscipline and disloyalty and expelled from the party and the Government.

He founded the Inqilabi National Conference to oppose, as he put it, Abdullah's ambition to install a dynastic rule; returned to the fold in 1981. However, he was never rehabilitated in the party even after expression of regret on his part for the past conduct. He was politically and mentally shattered by his humiliation. He died after protracted illness, in June 1982.

Beg's admirers called him brain behind Abdullah while his detractors described him as evil genius of his leader. During half a century of his career, he never ceased to provoke controversies and jealousies; particularly on account of increasing reliance of the Sheikh on him. He knew the game of politics and the mind of the people as well as of their leader. He therefore succeeded in outmanoeuvring all his formidable rivals one by one in becoming the second in command of Abdullah till he met his nemesis.

Beg was more than a reflected glory of his leader. He made his mark in public oratory, parliamentary debate and legal arguments. He demonstrated his organisational skill and political stamina. He was master of wit and had a sharp mind.

He was a modern Muslim, believing in monogamy, family planning, parliamentary democracy etc. and a champion of distinct identity of Kashmiri Muslims.

Afzal Beg was called Fakhre Kashmir, Pride of Kashmir, by his people.

*Based on personal information and interviews of the relatives.*

BALRAJ PURI

## BEGUM AKHTAR

—See under Akhtar, Begum

## BEHERA, BHUBANESWAR (1916- )

Sri Bhubaneswar Behera was born on 1 January, 1916 in the village Mundraguda in Kalahandi, an ex-feudatory state, at present known as Kalahandi District in Orissa. His father's name was Laxman Behera. Sri Behera after his formal schooling, studied for B.Sc. Honours in Physics and after graduation he had his B.Sc. (Engineering) with a first class Honours in Civil Engineering from Patna University.

From 1943 to 1945 he worked as an Engineer but his zeal for knowledge and higher education impelled him to proceed for higher study in the United States of America. He successfully completed his course there and in 1947 he obtained the degree of M.S. (Engineering) in Fluid Mechanics from the State University of Iowa. Further a course of training in the Bureau of Reclamation on Design and Construction of Dams including Model studies and subsequently his training in the Tennessee Valley Authority in project planning proved to be of immense value to Sri Behera and also to his country. After returning to India he worked at first as an Irrigation Engineer in Kalahandi State after which he was called upon to take up responsibilities in the construction of the great Hirakud Dam Project; he worked sincerely and shortly achieved distinction. Particularly his work in the construction of the Main Earth Dam and the Canal structure brought him recognition from all quarters. Sri Behera by temperament was of a pursuing nature and he was soon known among his contemporaries for his inherent interest in teaching, research and academic planning. Perhaps this aspect in his character encouraged him to join the University College of Engineering, Burla as Special Officer and then as Professor and Head of the Department of Civil Engineering. Sometime after he was appointed as the Principal of that college, from where he was called upon to join as the Principal of the Regional Engineering College, Rourkela and this post he continued to hold with distinction from 1962 to

1971. Thus Sri Behera was associated with the establishment, expansion and consolidation of higher technical education in the State of Orissa to give it a concrete shape. The year 1971 was a turning point in the life history of Sri Behera, when he was, in recognition of his qualities and abilities as an educationalist-cum administrator, appointed the Vice-Chancellor of Sambalpur University in July 1971 and in that position he continued with distinction and with success for his full term of five years till November 1976. He proved to be not only an ideal Vice-Chancellor, he also became the chief architect of the growth and development of the Sambalpur University during its formative years. For his untiring efforts the University achieved progress in its present dimension. After he retired from Sambalpur University as Vice-Chancellor he was nominated as a member of the State Planning Board and was invited by the Government of India in 1977 to lead a technical delegation to Libya. He served as a member of the committee set up by Government of Orissa for the establishment of new colleges in Orissa in the State. Subsequently he was selected as a member of the Union Public Service Commission. Professor Behera has produced research papers which were widely received and appreciated for its depth in study, originality, quality and contemporary relevance. He was awarded the Irrigation and Power Gold Medal for one of his original papers. He is member of the Institute of Engineers.

Professor Behera is a multi-splendoured personality of varied interest and keen intellect. He is a writer of a powerful prose in Oriya writing, marked by social awareness and humorous flashes, he has also written several short stories which are fascinating for their frank narration and humorous treatment of characters. He initiated the publication of a magazine titled *Saptarshi* as the literary forum of Sambalpur University with the help of a team of professors like Gopal Chandra Mishra, Dr. P. K. Pati and many others. He was awarded the Annual Bishuv Milan, a local literary award for his essays in 1975.

In recognition of his contribution to technical education in particular and learning in general in Orissa, he was awarded the Degree of Doctor of Science (Honoris Causa) by Sambalpur University in 1979 at its 12th Annual Convocation. *Sun Parikshya, Katha O Latha, Sahabsthan* are some of his books. 'Sumaj' 1971 July; Sambalpur University citation on the occasion of conferring (Honoris causa) Degree on the author.

G. C. MISHRA



### BENDRE, DATTATREYA RAMCHANDRA (DR.) (1896-1981)

Dattatreya Ramchandra Bendre, who wrote under the penname of Ambikatanayadatta (Datta, son of Ambika), was born in Dharwad on 31 January, 1896 to Ramchandra Bendre and Ambika in a lower middle-class, Marathi-speaking, highly orthodox, Chitpavan Konkarnasta Brahmin family. He married Laxmibai in 1919 but death snatched her away from him in 1966. They had nine children, of whom only three managed to survive beyond adolescence. His second son, Vamana, is a poet and Kannada scholar in his own right. The elder son, Pandurang, works in an industrial establishment in Pune. His only daughter is married.

His schooling took place in Dharwad, then a centre of Kannada literary and cultural renaissance. His college education continued in Fergusson College, Pune. His educational achievements include an M.A. from Bombay University and honorary doctorates from Mysore and Karnatak Universities. Among the major influences on his literary development were classical Kannada poetry, devotional poetry in Kannada and Marathi, Aurobindo and Tagore, Kalidasa, the English romantic poets Shelley and Keats, and above all, the themes and rhythms of folk life, songs and art around him.

Bendre shot to sudden literary fame as a pioneer in the Kannada romantic movement in the early decades of this century, with his very first work, *Gari* (Feathers), a collection of lyrics which are generally rated as some of the best lyrical poetry in the language. His twenty-seven volumes of poetry include *Sakheegeete*, a haunting autobiographical poem, *Gangavatarana*, the elegaic *Matte Shravana Bantu*, and *Naaku Tanti*. The last collection was awarded the Jnanapeeth Award in 1973. Among his other honours have been Presidentship of the 27th Kannada Literary Conference (1943), *Padma-shree* (1968) and Fellowship of the Central Sahitya Akademy (1969). In his poetry, Bendre seeks to weave a highly personal, lyrical sensibility with a relentless search for truth. His themes vary from the most personal to the cosmic. He has also written light essays on literary criticism, aesthetics and philosophy. He has written plays, of which the best known collection is *Hucchatagalu*, which explores social and metaphysical themes. He has translated from English into Kannada, from Marathi into Kannada, and from Kannada into Marathi. He has been able to produce all these while working at various jobs, as a school teacher, a journalist, college professor and an

advisor to the AIR.

As a person, he is a fascinating combination of aggressive intellectualism, childlike charm and fierce commitment. In his later years he turned towards mathematics, especially numbers, as the path towards absolute truth. His mathematical contribution is yet to be properly presented and adequately evaluated. His political and philosophical outlook may be described as religious humanism, with a strong bias towards naturalism. He was a brilliant conversationalist, a beguiling story-teller and a spell-binding public speaker. In whatever he did or said he showed great personal integrity and courage. His death has removed from the Kannada literary scene a truly integral personality. His intense personality resulted in his gaining passionate friends and enemies. He enjoyed polemics and controversy.

V. K. Gokak, *Bendre, Poet and Seer*, Spamiyyu, Bombay 1968; K. Raghavendra Rao, *The Peacock Smile, Kannada Sahitya Parishat, Bangalore*, 1976; *Sakheegeete, an autobiographical poem of D. R. Bendre*.

K. R. RAO

### BENDRE, NARAYAN SHRIDHAR (1910- )

Shri N. S. Bendre, one of the most outstanding artists of India whose contribution as a painter, art-teacher and as an active participant in all India art activities is really monumental.

Narayan Shridhar Bendre was born in a Maharashtrian family on 21 August 1910, at Indore. His father Shridhar and mother Janaki gave him primary trainings, as he was born in a lower middle class. His father was an accountant in British Residency Office. He has two brothers Raghuvir and Dattatreya. Luckily he met Mona, at Madras who is also a good painter. He has three children, two daughters,—Chandarani who married a Bengali gentleman and second daughter is Bakula married and settled down in Canada. His only son Padmanabha is an interior decorator and is very well settled in life.

Narayan Bendre studied in the Indore School and graduated from Holkar College, Indore in 1933. He took his formal training in Art (painting) at Indore School of Arts, under Shri D. D. Deolaliker. In 1934, he obtained diploma in painting from Bombay. After gaining government diploma in 1933, he entered into the Art world. His success was immediate. His painting "Vengabond" won for him silver medal at the Bombay Art Society in 1933. In 1941 he beautifully printed Banaras landscapes which gave him gold medal of the Bombay Art Society.

In those days Bendre would never stay at one place for more than a few months. He travelled extensively in the country visiting centres of ancient and contemporary art, artists, museums, and art institutions. This proved an excellent opportunity to study and compare notes on different style and technique of different artists.

From 1933-39 he worked in the Visitors Bureau of the Government of Kashmir as an artist and journalist. During this period he produced numerous sketches of Kashmir valley. He visited Shantiniketan and worked with many artists there in order to imbibe its Indian spirit and grasped the technique followed there. He also studied the methods of preparing earthen colours, suitable for mural paintings as they possess special values.

Thereafter he began to work in Bombay as a freelance artist and executed number of portraits, murals and story illustrations. At the same time he trained students in his studio.

An assignment for the art direction for a film (unfortunately) the film did not materialise took him to Madras where he met Mona and they were married in 1942.

Thus Bendre had varied experience in the first ten years of his life as an artist. Within these ten years he won thirty prizes of high order including the prizes of Governors of Bombay and Bengal. In 1946 the Patel Trophy of the Art Society of India was given to him. He became closely associated with this society and was elected as member of the Art Advisory Committee of Government of Bombay.

It was in 1943, that Bendre held his first one man show in Bombay. In 1947, he went abroad. He came back to India in 1950.

He was influenced in his form and method by his teacher Shri Deolalikar. He was also influenced by the European artists like Picasso. He started modern trend in the field of painting. European lyrical form of painting influenced him a lot and he tried to do some of his portraits in this direction.

He visited West Asia in 1958, Japan in 1963, Czechoslovakia, Yugoslavia and Poland in 1969. He held one man shows in America in 1947-48, in Czechoslovakia and Poland in 1969, Bombay in 1943, 1956, 1957, 1963, 1968, 1970, 1973, 1974, 1976, 1977. He held group shows in New Zealand in 1970.

He moved to Baroda in 1950 to join the Fine Arts College affiliated to the M.S. University of Baroda as the Head of the Department of Painting. This was a great challenge of harmonising teaching and practice. Bendre took this challenge seriously and had showed himself the best teacher and at the same time proved his qualities as a superb artist. He fully

utilised in both teaching and practice the knowledge he had gained. This has been, creatively the richest period of his career. He knows how to impart knowledge and the works produced by his pupils under his guidance have won an admiration from many noted critics.

From 1959 onwards he started experimenting abstract painting. There was a lot of risk involved. In 1963, he retired as a professor and devoted his entire life to realistic painting. He started Neorealism in Bombay with 'pleasant colours'. He left abstract painting and wanted to paint for the common men to understand it, because he does not want to disturb their mind.

He was awarded *Padmashree* in 1969 by the Government of India for his contribution to painting. He is an expert in colour and landscapes, which is characterised in his spontaneous brush work. He began to experiment because his temperament will not allow him to fall into a rut or endlessly repeat style which has an appeal to the paying public. His work is to be found in many private and public collections e.g. Banaras Hindu University, Art Society of Calcutta etc.

He was made Chairman of the International Jury for second Triennial Exhibition India 1972 and elected Fellow of the National Academy of Art in 1974.

Bendre is not an orthodox Brahmin. He does not believe in caste or class restriction and differences. He does not have faith in Hindu religious rights and rituals. He truly believes in God as an unknown shakti who works wonder in the world. He believes that poverty is not an easy problem and requires lots of time for its abolition.

He is a simple dressed man in dhoti and kurta. He does not live a gorgeous life but believes in discipline and character. His food habits too are simple. He has an attractive personality of a painter and has close friend like fellow artist K. K. Hebbar.

Painter Bendre has helped in the development of Indian painting in general, for last forty/fifty years, beginning from the early academic realism of the thirties to the abstract expressionism of the sixties and ending with the figurative Neorealism of the seventies. He cannot be straight jacketed into a known style or 'ism'. His personal identity through form, organisation and above all colour orchestration is so strong and individual that inspite of his running through many 'ism' and modalities of contemporary art, Bendre, in all his phases looms large as Bendre himself.

His earlier visual awareness which was mainly centred on colour and coloured areas now changed

to three dimensioned colour constructions. The study of graphic which he did at New York also influenced the basic structures of his paintings. At the end of this period Bendre produced some of the finest pieces of abstract expressionism like seashore and sands. Bendre's aesthetic sensibility will go down in history as the most vivifying force during the past four decades he has been painting.

*Interview with Mr. Bendre, Mr. K. K. Hebbar and Mr. Amberker; Biographical Sketch of Mr. Bendre prepared by artist Hebbar and Mr. Amberker for Lalit Kala Akademy, New Delhi 1977; Biographic Sketch prepared by Art critic Mr. Amberker for Lalit Kala Akademy, New Delhi 1974; Present Day Printers of India by Tacker and Venkatachalam.*

KOKILA JOSHI

## **BENI PRASAD**

—See under Prasad, Beni (Dr.)

## **BEWOOR, GURUNATH VENKATESH (SIR)** (1888-1950)

Shri Gurunath Venkatesh Bewoor was born on 20 November, 1888 in a Madhwa Brahmin family in Bewoor village, Taluka Bagalkot, District Bijapur in Karnataka. His father was a revenue official who died when Gurunath was only six years old and his mother Shrimati Ramabai also died young. He was brought up and educated by his uncle Shri Swamirao alias Ramappa who was then Mamlatdar at Bagalkot. He had his primary education at Bewoor and middle school education at Bagalkot. He went to High School at Bijapur from where he passed Matriculation in 1905. Thereafter he joined Deccan College, Pune and passed Bachelor of Science in First Division and was awarded Dakshina Fellowship. At that time Bijapur District along with Dharwad, Belgaum and Karwar was in Bombay State and these were known as North Karnataka Districts.

Shri Gurunath proceeded for further studies to Sydney Sussex College, Cambridge on securing Government scholarship. He passed Bachelor of Science (I Division) Cambridge and entered into Indian Civil Service in 1911. He was the first I.C.S. from North Karnataka and that too from a famine-prone backward district like Bijapur. He married in 1908 Shrimati Tungatai (Shrimati Rukmini after marriage), daughter of Shri R. N. Mudholkar, a Barrister in Bombay. He has two sons and three

daughters and one of his sons General Gopal Bewoor has retired as Chief of Army Staff who has been awarded *Padmashree* and Parama Visishta Sewa Medal.

As an officer of Indian Civil Service Shri Bewoor held between 1912 and 1922 the posts of Assistant Commissioner, Khandwa, Under Secretary to the Government of Central Province and Deputy Commissioner, Chanda and Nagpur. From 1922 he was shifted to Posts and Telegraphs Department and worked as Post Master General, Bihar and Orissa, Central Province and Bombay Circles upto 1934. He was promoted as Director General, Posts and Telegraphs, New Delhi in 1934 in which post he continued upto 1941. Thereafter he was posted as Secretary, Defence Department for a short period and then as Secretary, Posts and Air Department which post he held till retirement in 1946.

As he was associated with Post and Telegraphs Department for about twenty-four years his main achievements were in that Department only. The most important contribution to the Department is the inductive formula for measuring the work which is famous as "Bewoor Time Test". In 1928 the Government decided to appoint an officer on special duty for reviewing the formula for gauging the work, and the mantle fell on Shri G. V. Bewoor who was the Post Master General, Nagpur. It is significant that though majority of PMGs were Europeans, Shri Bewoor was nominated for the assignment which speaks volumes for his ability and efficiency. The formula was reviewed thoroughly by Shri Bewoor by actual observation of methods of work scientifically and a report was submitted in 1929. Some of the important changes introduced were that time allowances were provided for individual operations of traffic and the total work was measured in terms of time by providing a time coefficient for each item.

The report was accepted by the Government and the formula came to be known as "Bewoor Time Test". The statistical registers maintained in this connection are still called as "Bewoor Statistics" a land mark in the history of the organisation.

Shri Bewoor had made a thorough study of the working system of the Department in view of which he was nominated as India's Delegate for the International Airmail Congress 1927, Hague and for Universal Postal Congress 1929, London. During his term as Director General, Post and Telegraph many innovations were introduced like IPOs in 1935 and Mobile Post Office in 1939. The first pictorial stamps were issued in 1935 for Silver Jubilee Commemoration. While working as Director General, Posts and Telegraphs he represented India in the Imperial

Telegraph Conference, 1937, London.

While working as Secretary, Posts and Air, he was nominated as India's delegate to the International Civil Aviation Conference, 1944, Chicago and Imperial Telecommunication Conference, 1945, Bermuda. He was taken up as Member, Viceroy's Council from July to October 1946 which is a rare gesture to a civil servant. He received the following awards for his meritorious service—Companion of the Indian Empire (CIE) 1932, Knighthood 1939, Knight Commander of the Indian Empire (K.C.I.E) 1946, Silver Jubilee Medal 1935, Coronation Medal 1937. He retired in November 1946. After retirement he worked as Director, Tata Industries till his death on 29 November, 1950.

Though Shri Bewoor was in Indian Civil Service he was sympathetic towards the Indian National Movement. It is stated that he attended Indian National Congress Session at Nagpur incognito and it is believed that on account of this incident he was shifted from Revenue Department to Posts and Telegraphs Department.

Though some of the orthodox brahmins treated him as an outcaste for some years on his return from England he did not bear any illwill towards them, nor did he believe in orthodoxy. Once when he visited the famous Maruti Temple at Yalgur village near his native place, it was represented by the devotees that there was no arrangement for storing water upon which he immediately donated a steel tank of 1000 gallons. This speaks for his attitude towards religion.

He was an able administrator who has left a lasting imprint on the edifice of public administration. On his death a Central Government notification dated 30 November, 1950, was issued declaring half day holiday for the offices of Communication Ministry, Director General, Posts and Telegraphs and Director Civil Aviation, which is a rare tribute to a Civil Servant.

*The Story of the Indian Postoffice Edited by Shri Mulk Raj Anand, a P & I Publication 1954; Articles and news published in Samyukta Karnataka Daily Kannada paper, Hubli; Private information obtained from General Gopal Bewoor, Pune and Shri Gururao Jorapur, Bagalkot.*

M. M. INAMDAR

## **BHABHA, HOMI JEHANGIR (DR) (1909-1966)**

Dr. Homi Bhabha was born on 30 October, 1909, in Bombay in a well-to-do cultured Parsi Family. He

had his education at the Cathedral and John Connon High School, Elphinstone College and Institute of Science, Bombay.

In 1927 he went to Cambridge University, England, to study engineering. But he soon realised that mathematics and physics was his real field. In 1930 Bhabha, after getting a First Class in Engineering, began his research in Theoretical physics, a subject closely related to mathematics. In Cambridge he obtained the Rouse Ball Travelling Studentship in Mathematics in 1932, Isaac Newton Studentship from 1934, the Senior Studentship of the Exhibition of 1851 from 1936. He passed his B.A. in 1930 and Ph.D. in 1934. During his stay in England, Bhabha travelled to other cities in Europe, Copenhagen, Zurich and Rome, where similar work was being done.

Dr. Bhabha achieved great distinction and recognition as a physicist for his pioneering research work in the field of cosmic radiation, the theory of elementary particles and quantum theory. His Cascade Theory of Electron Showers, developed with W. Heitler in 1937, is basic for an understanding of the soft component of cosmic radiation and the behaviour of high energy electrons and gamma rays. He did some of the earliest work establishing the existence of a new elementary particle, the meson, which owes its name to his suggestion.

He returned to India for a holiday in 1938, but shortly afterwards the Second World War started, and Bhabha could not return to Cambridge. In 1940 he was appointed Special Reader in Theoretical physics at the Indian Institute of Science, Bangalore. He received the Adams Prize in 1942 and was appointed Professor, Cosmic Ray Unit at the Institute (1942-45).

While in Bangalore, Bhabha began to realise how science would help to make a modern nation out of an underdeveloped country like India. He, therefore, wrote to the Sir Dorab Tata Trust asking for money to start an Institute of Fundamental Research, comparable to the best anywhere. The Tata Institute was started in Bangalore with Bhabha as its Director. The Institute moved to Bombay in 1945.

When it was still uncertain whether atomic energy could be used for producing electrical power, Bhabha already had plans ready for the building of atomic power stations in India. He was one of the first to realise the importance of developing atoms for peaceful purposes rather than for producing atom bombs for destroying life. Not only was he aware of the need for nuclear scientists but he had already made provision for their training in his plans. He

assured the Sir Dorab Tata Trust that when nuclear energy is successfully applied for power production, in a couple of decades, India will not have to look abroad for its experts but will find them at hand.

In 1957 Prime Minister Jawaharlal Nehru inaugurated the Atomic Research Centre at Trombay, now known as the Bhabha Atomic Research Centre or B.A.R.C.

The importance of Dr. Bhabha's work has received wide recognition, and in 1941 at the early age of thirty-one, he was elected a Fellow of the Royal Society.

An Honoris Causa D.Sc. was conferred upon him (Patna) 1944, (Lucknow) 1949, (Banaras) 1950, (Agra) 1952, (Perth) 1954, (Allahabad) 1958, (Cambridge) 1959, (London) 1960, (Padova) 1961, (Andhra) 1964, (Aligarh) 1964. He received the *Padma Bhushan* award at the hands of the President of India in 1954.

Dr. Bhabha was appointed Secretary to the Government of India, Department of Atomic Energy, Chairman, Atomic Energy Commission, India and Director, Atomic Energy Establishment, Trombay, Bombay.

He was President of the International Conference on the Peaceful Uses of Atomic Energy, Geneva, August 1955; President, International Union of Pure and Applied Physics, 1960-63; President, National Institute of Sciences of India, 1963, 1964.

He was Honorary Fellow, Gonville and Caius, Cambridge, 1957; Honorary Fellow, Royal Society of Edinburgh, 1957; Honorary Fellow, American Academy of Arts and Science, 1959; Fellow Member, World Academy of Art and Science, 1962; Foreign Associate, U.S. National Academy of Sciences, 1963; Honorary life Member, New York Academy of Sciences, 1963; Foreign Corresponding Academician, Royal Academy of Sciences, Madrid, 1964; Member, Scientific Advisory Committee, International Atomic Energy Agency; Member, United Nations Scientific Advisory Committee; Chairman, Scientific Advisory Committee to the Cabinet, Government of India, from July 1964.

Dr. Bhabha died in an air crash on Mount Blanc in the Alps on 24 January, 1966, while on his way to attend the meeting of the Scientific Advisory Committee to the International Atomic Energy Commission in Vienna. It was an enormous loss not only for India but also to the world of science. He did not live to see the inauguration of India's first atomic power station at Tarapur. This was a project with which he had been intimately associated from the beginning.

The B.A.R.C. at Trombay has grown enormously.

In its buildings and in the building of the Tata Institute of Fundamental Research at Colaba, there are a number of beautiful paintings and sculptures. These, along with the scientific achievements, stand as a tribute to a man who was not only a great scientist and administrator, but also an artist and a patron of the arts. The flower beds, the landscaping, the architecture of the building in Trombay, all bear witness to the keenness of Homi Bhabha's perception of colour, form and design.

Dr. Bhabha was also a lover of music. His interest in music was as serious as it was deep.

His publications are—*Quantum Theory, Elementary Physical Particles, Cosmic Radiation*.

*Biographical sketch supplied by the Tata Institute of Fundamental Research at Colaba and the Atomic Energy Commission, Bombay.*

V. G. HATALKAR

## BHADURI, SATINATH (1906-1965)

Satinath Bhaduri, born on 27 September, 1906, at the Bhattabazar mohalla of the town of Purnea in the North-eastern part of the State of Bihar, Satinath was the son of Indubhushan Bhaduri, a leading advocate in the Purnea Court.

Indubhushan hailed from an affluent and respectable family of Krishnanagar in Bengal and had his higher education in Calcutta. His mother Muktakeshi Devi, was the niece of Ramatanu Lahiri, a leading light in the nineteenth century Bengal awakening.

Satinath was the youngest of the seven children—three sons and four daughters—of Indubhushan and Rajbala Devi. Unlike the usual immigrant Bengali families who kept aloof from the local people, Satinath's higher middle-class family freely mixed with the non-Bengalis of the area, primarily because Indubhushan had a large clientele of all types.

Satinath remained a confirmed bachelor. As long as he was in politics he had streams of visitors, but in the evening of his life, his huge family mansion at Purnea wore a deserted look. His only companions were his servant Kalachand and his dog 'Pahara'. He had even stopped visiting the shop of one Janaki Babu where he used to spend his evenings at one time, for he had heart troubles which ultimately cut short his life on 30 March, 1965.

Satinath's early education began at the Purnea Zila School. He was a brilliant student and passed his Matriculation Examination in the first division.

securing a divisional merit scholarship. His teachers were all praise for him. Besides their encouragement his early education and upbringing were moulded by his mother.

The college education of Satinath began in the Science College at Patna, the capital of Bihar and Orissa. After passing the I.Sc. Examination he came over to the Patna (Arts) College and passed his B.A. (honours in Economics) in 1928. This was followed by his M.A. (Economics) in 1930 and the B.L. degree from the Patna Law College in 1931. He knew Sanskrit and French and later learnt Spanish, German and Russian languages.

In his college days Satinath was influenced by the writings of the famous Marxist thinker M. N. Roy and possibly by the socialist ideas of his teacher Gyanchand.

In his early career as a lawyer (1932-38) at Purnea Satinath was guided by his father and soon he earned a good reputation. But his real interest was in politics in which field he was later closely associated with the national leaders like Rajendra Prasad, Jay Prakash Narayan and J. B. Kripalani as well as with Bihar leaders like Shri Krishna Sinha, Anugraha Narayan Sinha, Ramanand Mishra, and literary figures like Phanishwar Nath Renu and Bhola Paswan Shastri, who later became the Chief Minister of Bihar and a Union Minister, was Satinath's private assistant for some time.

Satinath became a prominent figure in the socio-cultural life of Purnea and founded the Purnea Library in 1935. He also took to writing and contributed to some Bengali periodicals like *Bichitra* and *Navashakti*. He took an active part in the Civil Disobedience Movement and in 1939 left his home against his father's wishes and became a full time Congress worker, living in the Tikapatti Ashram of Baidyanath Chaudhary. In 1942 he led the Quit India Movement in the Purnea district where his name inspired the young and the old alike in every village.

Satinath courted arrest three times between 1939 and 1946, serving his jail sentences in the Hazaribagh, Purnea and Bhagalpur jails. His political career was marked by a spirit of sacrifice and service. His brilliant oratory and extraordinary organising ability made him the idol of the people. Very often he was under police vigilance for his secret party work and public speeches. He toured even the Kosi-ravaged areas in the interior of the Purnea district. He was the Secretary of the Purnea Zila Congress in the 1940s and in January 1947 he successfully organized the annual convention of the Bihar Pradesh Congress at Purnea which was

The Baidyanath Prasad and Mridula Sarabhai.

It was in the Bhagalpur Central jail that Satinath wrote his *magnum opus*, *Jagari* which was published in 1946 and translated by Lila Roy as the *Vigil* published by the UNESCO. This excellent literary piece unfolded Bhaduri's own experience of various events and characters and it got the first *Rabindra Puraskar* in 1950.

After Indian independence Satinath gradually got disillusioned with party politics : he disliked the internal squabbles, caste permutations and combinations and the lust for power among his Congress colleagues. Eventually he left the Congress, joined the Socialist Party and later gave up politics for good to devote his energies to creative writing. In 1952 efforts were made to persuade him to contest the general elections, but he politely declined.

In 1948 Satinath's second novel *Dhonrai Charit Manas* (Part I) was serialized in the Bengali weekly *Desh*, presenting a vivid picture of the Purnea region under the British Raj. The hatred between the low caste Tatmas and the christianized tribals called Dnangars (Oraons) in the vicinity of Purnea, some aspects of the freedom struggle under Mahatma Gandhi, and the emergence of a new social philosophy were interwoven in a marvellous way. There was a stamp of Tulsidas's *Ram-Charita-Manas* on this work.

In 1950 Satinath visited Europe and next year published his travelogue *Saty Bhraman Kahini*. In 1952 came the second part of *Dhonrai Charita Manas*, followed by *Aparichita*, *Achin Ragini* (1954), *Chakachaki* (1956), *Sankat* (1957), *Patralekhar Babu* (1959), *Jalbhrami* (1962), *Aloke Drishti* (1964) and *Digbhrama* (1966).

Every literary piece of Satinath delineated a picture of the simple common people, places and events of the Purnea district. Like his great predecessors, Sarat Chandra Chatterjee, Bibhuti Bhushan Bandopadhyaya and Bonaphul, Satinath found in Bihar the attractive natural surroundings for his stories and novels. "The thoughts and aspirations of our age," says Jay Prakash Narayan, "find a living expression in his works".

Satinath was an authority on plants and birds and tended a lovely garden in his compound. He had a rich personal library. He maintained the family motto of 'plain living and high thinking'. He wore *khadi dhoti* and *kurta*. His heart melted at the suffering of the poor and the down-trodden. He was indeed a humanistic writer, sensitive and full of the milk of human kindness. True, he wrote in the Bengali language but his writings were meant for the humanity at large.



Satinath was a highly cultured man, fair looking, soft-spoken, amiable and hospitable by nature. Although a man of few words, he liked the company of a limited number of friends even in the old age. He was a man of taste and liked a good brand of tea.

*J. P. Narayan, 'Satinath Bhaduri' (translated by Subal Ganguly); the Indian Nation, Patna, 10 April 1977; Subal Ganguly (ed), Satinath Smarane (Bengali), translated and extracted by Sumanta Neogi for this biographical sketch; Subal Ganguly, 'The Literary Genius of Satinath Bhaduri' (typescript); Interview with Shri R. P. Kumar, one time neighbour of Bhaduri, now Assistant Principal, Ranchi Zila School.*

J. C. JHA

### **BHĀDURI, SISIR KUMAR (1889-1959)**

Sisir Kumar Bhaduri, a distinguished actor and a noted teacher of dramatics has become a legend and a celebrity to all who love the stage.

Born in Midnapore on 2 October, 1889, Sisir Kumar spent his childhood days with his illustrious maternal grandfather Krishna Kishore Acharya whose ancestral home was in the village of Dadpur in Nadia of Bengal. His father Haridas Bhaduri had fallen on evil days after losing his job at a Government office and had to move about from place to place as he later accepted employment in the Martin Company and such like merchant offices. Haridas Bhaduri lived at Ramrajatala in the district of Howrah and his ancestral home was at Santragachi, another place in the same district. Since Haridas had a touring job, and since the Bhaduris at Santragachi were not well-off financially, he would often ask his newly-wed wife Kamalekamini to stay at her father's house at Midnapore. Sisir Kumar was thus born at Midnapore and not at Santragachi.

He passed the Entrance Examination from Bangabasi Collegiate School in 1905. Thereafter he read in the Scottish Church College and finally he passed the M.A. Examination in English from Calcutta University in 1913. He joined in 1914 the Metropolitan College, known as Vidyasagar College since 1917 as a lecturer in English. He married Usha Devi, a daughter of the famous physician Rai Bahadur Nabin Chandra Chakraborty of Agra. His married life was, however, short-lived as his wife cut short her life in the prime of her youth.

As a student Sisir Kumar was uniformly brilliant

and he earned great name and fame as a teacher of the English language and literature. In his formative years, Sisir Kumar had the good fortune of coming in contact with a host of eminent teachers who taught him to master the niceties and subtleties of dramatics and recitation. When a student of Scottish Church College, he took part in English dramas staged there on various occasions. He played the part of Brutus in 'Julius Caesar,' Antonio in the 'Merchant of Venice' and Claudius and the Ghost in 'Hamlet'.

So far as the English dramas are concerned, his teachers were, among others, Professor Davies and Douglas. Sisir Kumar had the proud privilege of learning the art of acting in Bengali plays from Professor Manmatha Mohan Basu. Professor Basu was widely known as the 'Motion-master' in theatrical parlance. He would teach his disciples with great care and enthusiasm how to play a part with an eye to correct pronunciation, stress, modulation, movement, etc. Understandably, Sisir Kumar could manifest his histrionic talents and flourish, since he could learn so much from such fine teachers.

Even as a student, Sisir Kumar was a noted reciter of poems in Bengali, Sanskrit and English. He was gifted with a golden voice and he could use his voice to suit the demands of the situation. He would very often fascinate the august assembly of audience at the Calcutta University Institute Hall with his superb skill in recitation and eloquent acting. It was in this Institute that he left the audience spell bound by his fine acting in the role of *Chanakya*. From now on there was no looking back. His rendering of Chanakya earned him a reputation that would swell with the passage of time. In 1915 Sisir Kumar was entrusted with the heavy responsibility of teaching his co-actors, when preparations for staging the drama 'Vishma' were in progress. Professor Basu was well aware of Sisir Kumar's genius and now the time came to put him to test and Sisir Kumar made no mistake in establishing himself as an excellent director.

Sisir Kumar came to be associated with the Bengali Theatrical Company set up by the Madan Company in 1921. His presence on the stage filled the audience with sheer delight and aesthetic pleasure. Sisir Kumar brought about a total change in the concept and presentation of a drama, freeing it from the bondage of conventional approach and coarseness that had gripped the stage for long fifty years. He breathed fresh air into the stage and gave it a meaning and purpose. The coarseness gave way to fineness and the drama came to be recognised as a work of art and that too of a very high order.

In 1921 the 'Old Club' of Bowbazar, Calcutta staged a drama entitled 'Pandava Agnatabas' at the Star Theatre. Sisir Kumar acted the part of Bhima in that play and enthralled the packed galleries with his wonderful performance. In the same year Sisir Kumar stole the show and became famous over night when he acted Alamgir in the play 'Alamgir' staged by the Bengali Theatrical Company. In 1924 the producer-actor Sisir Kumar created a sensation when he staged 'Sita' at the Monomohan Natya Mandir. His ingenuity as a producer has remained an object lesson even today.

Some of the notable characters he presented on the stage are : Jibananda in 'Shorashi' (1927), Nimchand in 'Sadhabar Ekadashi' (1927), Nadir Shah in 'Digbijayee' (1928), Ramesh in 'Rama' (1929), Rama in 'Sita' (1931), Rashbehari and Naren in 'Vijaya' (1938), Madhusudan in 'Yogayog' (1936), Sirajdaullah in 'Sirajdaullah' (1947-48), etc.

Sisir Kumar was a great teacher of dramatics. He would take infinite pain to teach his disciples all the finer aspects of acting for ten to twelve hours a day. His disciples like Kanu Bandyopadhyaya, Reba Devi, Charusila Devi, etc. have won the highest praise for their inimitable mentor. Sisir Kumar created a school of actors who have made their mark on the Bengali stage.

He earned a number of awards and was widely acclaimed as the 'Natyacharya'—the great teacher of drama. Rabindranath spoke highly of his style of presentation. Sisir Kumar refused the state award *Padma Bhushan* in 1959 on the ground that (such honours) 'have the effect of demoralising the people and creating a race of toadies hankering after government honour.' He further observed, "I have a personal reason, besides the one of principle, for not wishing to be conferred the honour. By its acceptance I shall mislead the lovers of the Theatre into believing that the Government are aware of the importance of drama in the life of the nation."

Sisir Kumar was handsome and elegant and was therefore the cynosure of all eyes, while acting in the role of a romantic hero. His golden voice resembling the murmur of a soft flowing rivulet could easily arrest the attention of the audience : his towering personality on the stage and his effortless easy style of acting would at once impress them. Sisir Kumar was a glowing example of the saying 'Art lies in concealing art'. In whatever role he might be acting—be it Rama, Jibananda, Alamgir, Chanakya, Digamber, Nimchand or Michael, one would feel that acting came naturally to him, that he was simply cut out for the role and that no serious effort on his part to make his acting convincing was needed. He

was indeed a born artist and an exponent of the natural style of acting.

Sisir Kumar spent his formative years in Calcutta, lived and flourished in this great city and breathed his last here on 30 June, 1959.

*Sisir Kumar O Bangla Theatre—Mani Bagchi; Samsad Bangalee Charitavidhan—edited by Subodh Sengupta and Anjali De; Sisir Kumarer Natyacharcha edited by Sunil Dutt and Dipi Kumar Shil.*

PRADYOT SEN GUPTA

## BHAGAT, BALIRAM (1922- )

Baliram Bhagat was born on 7 October, 1922 in Patna, Bihar. His father, Ram Rup Bhagat was an agriculturist. Baliram took his M.A. degree in Economics from Patna University. He married Vidya Bhagat in 1944. They have one son and one daughter.

Bhagat took part in the freedom movement and was underground for two years during the 1942 movement. He was presented a tamrapatra on 11 August, 1976 for his participation in the Quit India Movement in 1942. Later a statement appeared in *Indian Express* (Bombay Edition, April 15, 1977) questioning the basis of the award.

Bhagat had been with the Indian National Congress since 1939, right from the beginning of his political career. He was founder of the All India Students' Congress in Nagpur in 1944, Member of the Executive Committee of the All India Students' Congress 1945-46, General Secretary of the Bihar Pradesh Students' Congress (1946-47) and member of the AICC (1958-1977). After his defeat in the general election in March 1977 (when the Congress also was voted out of power at the Centre) Bhagat resigned from the Indian National Congress led by Shrimati Indira Gandhi (the formal president of the party at that time was Brahmananda Reddy) and joined the Congress (U). On Shrimati Indira Gandhi returning to power in the general election in January 1980 Bhagat joined the Indian National Congress (Indira) in May 1981.

He started a Hindi weekly *Rashtradoot* from Patna in 1947 and edited the *Economic Review* as Secretary of the economic research section of the Bihar Pradesh Congress Committee. Bhagat was a member of the provisional Parliament from 1950 till the first general election in 1952, in which he was elected from Bihar to the Lok Sabha (Lower House of Parliament), of which he remained a member till



March 1977. He became a Member of Parliament again in January 1980, when he was returned in the general election to the Lok Sabha.

In August 1952 Bhagat was appointed Parliamentary Secretary to the Finance Minister in which capacity he worked till January 1956, when he was promoted to the position of Deputy Minister of Finance. He remained in that position till August 1963, when he became Minister of Planning to continue there till March 1966. From August 1966 to March 1967 he was Minister of State for Finance. Subsequently he became Minister of State for Defence Production (from March 1967 to February 1968) and Minister of State for External Affairs (February 1968 to February 1969). Bhagat became a Cabinet Minister in February 1969—taking charge of Foreign Trade and Supply till June 1970 (he gave up the portfolio of Supply in November 1969), when he took over the Steel and Heavy Engineering portfolio to retain it till March, 1971, when he ceased to be a minister. On 5 January, 1976 he was elected Speaker of the Lok Sabha and remained in that position till March 1977 when he was defeated in the general election to the Lok Sabha.

He led the Indian delegation to the Conference of United Nations Economic Commission for Asia and Far East (ECAFE) in Tokyo in 1954. He headed four times the Indian delegation to the Colombo Plan Conferences held in Wellington (1956), Saigon (1957), Seattle (USA) (1958) and London (1964). He signed on behalf of India the Charter of the Asian Development Bank at the second ministerial conference on Asian economic co-operation and the conference of Plenipotentiaries on the Asian Development Bank in Manila in 1965 and led the Indian delegation at the inaugural session of the Asian Development Bank in Tokyo in 1966. At the meeting of the United Nations Conference on Trade and Development (UNCTAD) in New Delhi in 1968 Bhagat was head of the Indian delegation. Similarly he led the Indian team at the first Indo-American talks in New Delhi in July 1968 as also at the first Indo-Soviet talks in New Delhi in September 1968, the first Round Table Conference of the Indo-Japan Committee on Economic Development in November 1968 in New Delhi; and the first Indo-British talks in New Delhi in December 1968. He was head of the Indian delegation to the United Nations General Assembly session in New York in October 1968. He represented India at the Independence Celebrations in Mauritius in March 1968. He attended many other international conferences as a member of the Indian delegation.

In October 1982 Bhagat was elected President of the Indian Council of World Affairs, New Delhi; Rajiv Gandhi, was elected Vice-President.

*Who's Who, Fourth Lok Sabha, Lok Sabha Secretariat, Parliament House, New Delhi-110 001, 1971 pp. 56-58; Indian Express, Bombay, 15 April, 1977, report dated 14 April sent from Patna by Samachar; Contemporary newspaper clippings August 1952, August 1963, August 1966, March 1967, February 1968, June 1970, January 1976, May 1981 and October 1982. See Hindustan Times, New Delhi; Indian Nation, Patna and Indian Express, Bombay; H E C Bulletin, June 1970, Heavy Engineering Corporation, Ranchi, Bihar.*

SUBHAS CHANDRA SARKAR

#### BHAGAVATAR, CHEMBAI VAIDYANATA (1905- )

Chembai Vaidyanata Bhagavatar was born in September 1905 in the village of Chembai in Palghat District of Kerala as the son of Ananta Bhagavatar who was a distinguished singer and violinist. Apart from the fact that the region around Chembai had (and still has) a great tradition and nourishing atmosphere for classical South Indian music, Vaidyanata Bhagavatar's family itself was the seat of eminent singers and scholars of music. His great grandfather was Subbayar, a renowned singer popularly known as "Chakratanam" Subbayar.

Vaidyanata Bhagavatar had precious little by way of general education, but he started training in classical music under his own father. The boy learnt both vocal and violin and sang along with his younger brother. In the early days they were known as Chembai Brothers.

The giants of the nineteenth century had disappeared and there were none in the beginning of this century who had the stamina and the voluminous voice to carry on a concert for four or five hours. One should, of course, not forget the fact that in those days concerts were conducted without microphones.

Legends go to say that some time in the second decade of this century, while Chembai was only in his teens, he happened to be present as a listener in a concert at a place called Kuzhitala and offered himself to be a violinist when there was no one else to

do the job. People were at first sceptical but very soon found that the boy was not, after all, bad, in his performance. At the peak of the concert Chembai earned a hearty applause, when he humbly explained that normally he was not a violinist but was a vocalist.

Could he sing well, some one asked and he replied "Oh yes". In those days Muttayya Bhagavatar used to be the impressario and this old stalwart did not take any notice of the boy. However, the organisers decided to give a chance to Chembai next day and the young man almost took the audience by storm.

Alaganambi Pillai was present on the occasion and he was convinced that this young man possessed the perfect voluminous voice and stamina to sing in a concert. Pillai was the top-most *Mridangam*-player in those days and he along with his two colleagues, Govindaswamy Pillai, the *Violinist* and Dakshinamoorthy Pillai, the *Ganjira*-player were on the look out for a singer of this type. Alaganambi Pillai took this young man to his colleagues who listened to a demonstration of the musical powers of Chembai and fully agreed with the conclusions of Alaganambi.

This was the beginning of a tour of conquest and music lovers everywhere in Tamilnadu were taken by surprise to see a glowing star descend upon them. To be accompanied by Alaganambi, Govindaswamy and Dakshinamoorthy was considered the highest honour by any vocalist in those days and Chembai earned it for a song, literally and metaphorically. Professor Sambamoorthy, the highest authority on South Indian music goes into fits of inspiration when he writes about the early debuts of Chembai. Look at the following :-

"His highly responsive voice with a sweeping flight of over two and a half octaves has held the audience spell bound. . . . . Although relatively young at the commencement of his career, senior accompanists of standing like violinist Gobindaswamy Pillai, *Mridangam* Alaganambi Pillai and *Ganjira* Dakshinamoorthy Pillai accompanied his concerts with great enthusiasm. Turned to his high pitch the *Violin* gave a delightful tone and Govindaswamy Pillai was in raptures while accompanying him. The *Mridangam* and *Ganjira* accompanists played with great enthusiasm because of their principal perfect precision in rhythm."

Describing his recollections of Chembai, S. Y. Krishnaswamy of Madras narrates that he first listened to a music concert of Chembai in the year 1921 (when the Bhagavatar was barely twenty-six) in the Gokhale Hall where major concerts used to be held. An artiste's position in the world of music was,

in those days, judged by his ability to reach large audiences without a microphone in this Hall and Chembai easily won the test.

More than sixty years of continuous flow of music from his lips has charmed and mesmerised the people with the result that a number of legends have originated attributing even miracles to Chembai. One of these go to say that during a concert, the audience asked him to sing the composition of Tyagaraja, *Evarani*, in *Amritavarshini* raga, that he warned the people that this composition was supposed to please the Rain-God Varuna and that it may rain, in spite of it being not summer. However, the crowds insisted, Chembai sang and the rains came down.

Apart from ever growing success in music performances, the life of the Bhagavatar was without any episode except two or three tragic happenings. He lost the dearest possession of his life, his voice, in 1937. This was something like an anatomical ailment. The voice simply refused to come out of his mouth. Doctors and physicians treated him, but he is supposed to have cured himself by prayers to the deity in the famous temple of Guruvayur. Twenty-two years later in 1954 the same phenomenon repeated, and Chembai sought refuge in Guruvayur temple. Since then he has made it a principle to visit this temple frequently and donate every paise collected from concerts as offering to the shrine.

Chembai Vaidyanatha Bhagavatar had millions of fans, patrons, and admirers all over India, particularly in the south, and he knew very many of them intimately. A large number of them were rich and immensely wealthy and the others poor. Chembai, perhaps, was more inclined towards the latter. He was merciful and loving to the poor. T. B. Ramachandra Iyer, a wealthy merchant of Trichur who was a close friend of Chembai and with whom Chembai stayed whenever he was at Trichur, narrates a story of how the Bhagavatar who usually had his food in the house of some poor Brahmins in Palghat while he visited this town, promised his host that he would sing gratis for his daughter's marriage and how he scrupulously carried out the promise.

Chembai himself was not rich. What happened was that he earned money during the early years of his career which he invested in land. This was lost during the agrarian reforms having been leased out to poor peasants of the locality. After 1954 he did not save a paise, but donated everything to Guruvayur temple.

*Santhome Arts Academy Souvenir, 1969; "Chembai Vaidyanatha Bhagavatar" : by Prof. P. Sambamoorthy; Ibid., "Musician Steeped in Religion" : by S. Y.*

*Krishnamoorthy; Ibid., "Chembai A close-up : by I. J. Gopalakrishnan*

V. T. INDUCHUDAN

### **BHAGAVATAR, M. K. THYAGARAJA**

-See under Thyagaraja M. K. Bhagavatar

### **BHAGAVATAR, SEBASTIAN KUNJUKUNJU**

(1901- )

Sebastian Kunjukunju Bhagavatar was born on 9 February, 1901 of Catholic parents in a lower middle class family of Ambalapuzha (near Alleppey) in the erstwhile Travancore State, now part of Kerala.

Those were days when the clergy frowned upon playwrights and play-acting. Drama was taboo for a devout Catholic. The attitude of the Church authorities was not entirely unjustified as the moral and cultural standards of the play actors of those days were indeed very low.

The boy Sebastian attended the Leo XIII School, Alleppey. But he was not interested in his text books. His heart was set on music. After primary education he was sent to St. Albert's High School, Ernakulam. The budding artist considered himself lucky that he was able to continue his music lessons uninterrupted by parental anxieties over his future.

It was at this time that quite accidentally, he made his dramatic debut. A Tamil Drama troupe came to Cochin. But their Harmonist failed to turn up in time. Those were the days when the Harmonist or Bhagavatar (Songster) was the centre of attraction on any stage. In fact the term Bhagavatar had come to mean a person who sang well to the accompaniment of the harmonium. A dramatic performance without a Bhagavatar was unthinkable. Yielding to the persuasion of his friends Sebastian agreed to go to the rescue of the Tamil troupe. The programme was a great success. The final curtain came down amidst thundering applause. It marked the beginning of a great career. He toured Tamil Nadu performing on a number of stages. On his return home after a few months, the parents decided that he had enough of schooling. So they found him a bride. It seemed that his acting career had come to an end.

But his vocation to be an artiste was yet to come. The paternal uncle of Sebastian organised a drama troupe. A famous Bhagavatar from Tamil Nadu was invited to join the troupe as the teacher of music. The renowned Malayalam actor Shri Changanath Neelakanta Pillai was the Guru. Under his direction they started rehearsing three plays, 'Sadarama', 'Naishadha' and 'Genoa'. Though not a member of the troupe out of curiosity and owing to an irrepressible

inner urge, Sebastian used to watch the rehearsals.

The premiere of 'Naishadha' at a place called Chellanam, near Cochin, was announced. Sebastian accompanied the troupe as he wanted to see how the people would react to the play. The auditorium was filled to capacity. But Sebastian found that something was amiss. The first bell sounded. Suddenly his uncle approached Sebastian and, with tears in his eyes, requested him to go on the stage in the place of an actor who had failed to turn up. The nephew was taken aback; all the same he decided to accept the challenge. Brimming with joy the uncle took Sebastian to a picture of Jesus Christ in the green room and with a pinch of make-up powder made the sign of the cross on his forehead. A new actor was born. It was customary in those days for an actor appearing on the stage for the first time in a play to do so singing a song. He, therefore, chose a well-known 'Kirtana' by the immortal Thyagaraja which was greeted with thundering applause. With the prompter doing his best from behind the side curtains Sebastian did full justice to that major role.

He held the Malayalam stage under his sway for the next three and half decades. He was instrumental in liberating the Malayalam stage from the unhealthy influence of the stale and time-worn stage conventions of the Tamil drama. In the Tamil drama songs had the predominant place; action was much less important. Sebastian Kunjukunju Bhagavatar convinced his audiences that action was of far greater importance than songs. He also gave, by his own blameless and exemplary conduct, a dignity to the stage artiste's profession which was in those days a synonym for immorality and drunkenness.

One of his most memorable roles is that of Upagupta in 'Karuna' the famous play based on the well-known poem of that title by the celebrated Malayalam poet Kumaran Asan. Upagupta is a Buddhist monk with whom Vasavadatta, a very beautiful woman of ill-repute, falls in love. Thus the role he had to play was that of a mendicant, a *bairagi* who never laughed or wept or flew into rage. His genius surmounted the difficulties inherent in the role; he rose to the heights of emotional subtleties and took his audience with him. This play was performed on no less than seven thousand stages through the length and breadth of Kerala.

He narrates his colourful experiences in his book *The Autobiography of an Actor*. Those were days when the facilities available to the present day stage were unheard of. Electricity and loudspeakers were not widely in use. For stage lighting they depended upon gas lights.

Sebastian Kunjukunju Bhagavatar acted in more

than 300 plays. Upagupta, Dusmantlya and Salim are a few of the most prominent roles he played. He has contributed his share to the Malayalam screen too, by acting in highly successful films like 'Njanambika', 'Jeevita Nauka' and 'Navalokam'.

He is the recipient of the Chavara Award, 1981 and the Sangeeta Nataka Akademi Award. He has been honoured by the title 'Chevalier' granted by the Pope to men of exceptional merit.

*The Autobiography of an Actor (Oru Nadante Atma Katha) by S. Kunjukunju Bhagavatar, Published by S.P.C.S. Kottayam-1970; Nadakamjeevitamakkiyavar (Actors who converted Drama into life) published by D.C. Books, Kottayam-1980; Personal acquaintance and correspondence; Malayalam writers' Directory, published by Kerala Sahitya Akademi, Trichur-1976.*

MATHEW ULAKAMTHARA

## BHAGAVATAR, VENKITAKRISHNA (1881-

Venkitakrishna Bhagavatar was one of the greatest Kathakali singers of this century.

Bhagavatar was born in 1881. At the age of fourteen, Bhagavatar started training as a Kathakali actor under a teacher named Mooteddat Vasudevan Nambudri. Since the boy appeared to have an inclination for music, the teacher gave him lessons in this branch of the art also. Bhagavatar completed his course in acting and participated in Kathakali performances in the role of female characters.

After witnessing the boy as an actor the teacher was convinced that he might be better as a singer and therefore made him an assistant in the chorus. Venkitakrishna could shine in this new job and got many engagements as assistant till 1903, when he earned the position of leader of the chorus. After this he ceased to be a permanent salaried employee of any particular ensemble and became a freelancer. Bhagavatar's rise was meteoric and he was of very great demand everywhere.

The contribution of Venkitakrishna Bhagavatar to the development of the Kathakali stage can be understood only if we have an idea about the state of decay into which it had fallen in the last decades of the last century and the first decades of this century. The impact of Western culture and the rise of modern intelligentsia with new tastes and aesthetic concepts was one of the causes for the decay. Before the advent of the British, Kathakali and other such

classical arts were patronised by feudal chieftains and this class lost the capacity to do it after they were deprived of all political power. The standard of the art itself went down very much. However it refused to die and gained new life during the height of national renaissance, in the twenties. Venkitakrishna Bhagavatar gave fresh dimensions to the art in its rebirth.

Kathakali is the presentation of a drama in gestures of the hands, dances and facial expressions. The characters are tight-lipped and never talk. The dialogue is kept up in the back-ground music which is rendered by the actor in the language of gestures. Along with the general decay of the art in those days, music had almost lost its basic structure which was the same that of classical South Indian music. The most important thing which Venkitakrishna Bhagavatar did was to restore to it what was lost. When doing this Bhagavatar scrupulously preserved the individual style—what you may call the personality—of Kathakali music.

He was not conservative and therefore did not hesitate to introduce changes here and there which improved the quality. In the drama Nala-Damayanti the song Arayannamannava was to be rendered according to the text in the *Raga Samkarabharana*, but since the preceding song also was in the same *Raga*, singers rendered it traditionally in the *Raga Yadukulakamboji*. But Bhagavatar made yet another change and rendered the song in the *Raga Nadhanamakriya* and the change appeared to suit the context very well. Kathakali music does not have all the *Ragas* of South Indian music and Bhagavatar could thus introduce new *Ragas* in the drama *Sougandhika* (a Mahabharata story). The song *Bhitiyullilarutottume* came thus to be rendered in the *Raga Charukesi*.

Again in Nala-Damayanti the song *Chintamachiral Varume* used to be rendered in the *Raga Nattakurinji*, but Bhagavatar changed it to the *Raga Kamas*, probably because he thought *Nattakurinji* was monotonous since it was repeated in the next song also. Theatre-goers liked the change very much and it still persists. In the Mahabharata story of killing of Duryodhana the song of Krishna *Gnativalsala* was originally in the *Raga* called *Khandara*, an obscure metre in South Indian music. Bhagavatar changed this to the more musical *Raga Chenchurutu*.

Two dramas of Kathakali repertoire became most popular in Kerala because Bhagavatar and the famous actor *Padmashree* Kunju Kurup gave them the necessary musical and dramatic touches. And these stories are Krishna-Kuchela and Rugmangata. Most of the *Ragas* prescribed in the text were

changed by Bhagavatar. Rugmangata was in a dilemma torn between a spiritual vow and loyalty to Mohini, the beautiful damsel whom he had accepted as his spouse. The scenes are most exciting and the songs should naturally attain great emotional heights. Venkitakrishna Bhagavatar achieved this by changing the Ragas of the songs *Sumasarasubhaga-sarira* to *Anandabhairavi*, *Satyabanga* to *Nilambari*; *Apriyumpadhyum* to *Surutti* and *Padayuga* to *Balahari*.

Kathakali music being dramatic music which is distinct from concert music demands the rendering of the songs in particular moods (Rasas) to suit the various contexts. The rendering should also fit in with the gestures and dances. Therefore the singer should have full knowledge of the stories, the characters, the gestures, acting and dancing. In fact, a section of scholars have sometimes claimed that a Kathakali musician is also a kind of stage director. If an actor was lacking in facial expression Bhagavatar filled the vacuum by his emotional singing.

It is a fact that conservative elements were opposed to the changes which Venkitakrishna Bhagavatar introduced in the scheme of Kathakali music. But, the theatre-goers were in a very good mood to applaud him and therefore, the old archaic scheme was thrown into the dustbin of history. What survives today as good Kathakali music is Venkitakrishna Bhagavatar's reformed and more sophisticated scheme of singing.

*Information gathered by the contributor from relevant published papers in journals and from persons closely associated with the master-singer and his disciples.*

V. T. INDUCHUDAN

## **BHAGAVATI, BIJAY CHANDRA (1907- )**

Bijoy Chandra Bhagavati was born in January, 1907, in Sootea, a village in the Tezpur subdivision in the district of Darrang, Assam. Brahmin by caste, his father Durgeswar Sarma Bhagavati's principal occupation was farming while his mother Ghana-kanti Debi was a simple and ideal Assamese woman without any schooling.

Bijoy had his primary education in the village pathshala and later joined the local Middle English School. As he was preparing for the final examination of this school, the Non-cooperation movement started under the leadership of Mahatma Gandhi and it attracted him to its fold. When Gandhiji paid his first visit to Assam in 1921—and his

itinerary included Tezpur, Bijoy Chandra enrolled himself as a volunteer. A teen-ager and a schoolboy he was swayed by the patriotic call of the Mahatma without realising that his participation in the Congress movement would affect his further study. This was what actually happened to him as no school was prepared to admit him. So, he had to spend about four years without any education. After a good deal of efforts made with the Headmaster of the Tezpur Government High School he succeeded in getting himself admitted into it in Class VIII. That was a turning point in Bijoy Chandra's life as it enabled him to resume his education. In 1927 he passed the Matriculation Examination of the Calcutta University from that school in the first division and joined Cotton College at Gauhati, that year.

The patriotic fervour that caught young Bijoy when he was only a fourteen year lad was very much in him. When Gandhiji's call for the Civil Disobedience Movement was given in 1930, Bijoy was one of those students of Cotton College who left it to participate in the movement. It is relevant to mention that the then Director of Public Instruction, Assam, J. R. Cunningham, issued a circular on 3 May, 1930 asking each of the guardians to furnish a statement to the authorities of the educational institutions to the effect that his or her wards would not participate in any political activities. This circular was deemed to be an affront to the whole student community of Assam. The Assam Students Conference of which Bhagavati was a leader, at a special session of the Conference, decided to call upon the students to leave the schools and colleges. To guide the students in this regard, an Action Council was formed with Bhagavati as its General Secretary. This involvement brought Bhagavati's education to an end but heralded his active political life.

Bhagavati suffered various terms of imprisonment in the freedom struggle. He was sentenced to six months' imprisonment in September, 1930 for his participation in the Civil Disobedience Movement. This was followed by a second spell of two years' rigorous imprisonment on 5 May, 1932 and a fine of Rs. 200, in default two months' r.i. In the Quit India Movement of 1942 he was detained as a security prisoner till 23 April, 1945.

Bhagavati's parliamentary life began with his election to the Assam Assembly on Congress ticket in 1946 and he was in that capacity till 1955. He was subsequently elected to the Lok Sabha as a Congress candidate in 1957 from the Tezpur Parliamentary constituency and re-elected in the 1962 election from

the same seat. After remaining as a member of the Lok Sabha for two terms Bhagavati became a member of the Rajya Sabha and retired from its membership in 1978. He, however, fought, on Congress ticket, the mid-term election to the Lok Sabha in 1977 from his home constituency but was defeated by the Janata candidate. For the 1979 Lok Sabha Bhagavati was selected to be the Congress candidate in the Tezpur seat but the election could not be held due to the Assam agitation on the issue of the foreign nationals. Bhagavati has to his credit a long parliamentary career for thirty-two years.

However, Bhagavati has not attained success in parliamentary life to the desired extent. A senior and respectable leader in Assam, he has not held so far any Ministerial post in the State though he was a member of the ruling Congress Party in Assam for more than a decade nor in the Central Government except a junior post of Deputy Minister in charge of Transport, Communications, Housing and Works from May, 1962 to March, 1967 during his twelve-year old membership of Parliament. May be this was due to his ostensible lack of aggressiveness in politics. Bhagavati no doubt held responsible offices in the organisation—both in the Congress as well as the Indian National Trade Union Congress. For about seven years he was the President of the Assam Pradesh Congress Committee (1965-1972). Thereafter he was elected President of the INTUC and during his tenure of this office he led a number of Workers' delegations to international forums such as the Indian Workers' Delegation to Geneva, the Workers' Delegation of India to the World Employment Conference at Geneva and also the Plantation Workers' Delegation at the ILO Headquarters, besides as a leader of the Indian team to the World Peace Conference. In India he headed the Expert Committee on Unemployment set up by the Government of India in addition to membership of various committees appointed by the Centre from time to time.

Though much of his time was devoted to politics and labour movement Bhagavati's interest in literary activities has been abiding. Once a journalist—he was editor of *Assam Sewak*, an Assamese Weekly devoted to propagation of the Congress message in 1939, and was earlier Assistant editor of *Asamiya*, a progressive Assamese Weekly published from Gauhati in 1935. He has authored a number of books among which mention may be made of *Gandhibud*, *Jigyasa* and *Bharat Katha*. These publications mark his literary talent. Another book written by Bhagavati, *Samikha*, is an autobiographical work in which he has narrated his experiences in foreign travels. His

writings generally bear his deep knowledge of Indian thought and Gandhian philosophy. Suave and unassuming, Bijoy Chandra Bhagavati is held in high esteem in Assam politics and Assamese society.

Bhagavati married Srimati Bimal Debi who is also a well-known writer in Assamese prose and they have four sons. He has permanently settled in Tezpur town.

*Rajya Sabha Who is Who; Report of the Committee on Assam Political Prisoners; Bharatar Swadhinatar Yuddhat Asam; Personal knowledge of the compiler.*

S. C. KAKATI

#### BHAGWAN DEV (ACHARYA)

—See under Acharya Bhagwan Dev  
alias Dayanand Saraswati

#### BHAGWAT, DURGA (1910- )

Durga was born on 10 February, 1910 at Indore in a well-to-do Maharashtrian family. Her grandfather was the Diwan of the State of Indore. She was also related to the erudite Rajaramshastri Bhagwat. He was her grandmother's cousin. He was noted for his love of learning, simplicity, secular outlook and sympathy for the down-trodden. Durga seems to have inculcated all these qualities. She stayed at Indore till the age of five and then came to Bombay. She studied up to the Fourth Marathi Standard at St. Columba Girls' School. But after her mother's death in 1919, her father sent her to his sister's house at Ahmednagar. Durga's aunt was the Headmistress of the Government Girls' School and as such was transferred from one place to another. Durga thus attended schools at Ahmednagar, Pune, Dharwad and Nasik. She matriculated from Nasik in 1927. She had won a scholarship throughout her secondary education.

She then came to Bombay and joined the St. Xavier's College. Her father was a well-known chemist and at first wanted her to become a doctor. But he soon found out that there was not much scope in that line and changed his mind.

That was the time when Gandhiji's Nationalist movement had gripped the whole country. The whole Bhagwat family was staunchly nationalist-minded. Durga left the college to take part in politics. She organised the spinning programme, served the Satyagrahis and nursed those, who were wounded in the police lathi charges, in the Congress Hospital.

She rejoined the College after the Gandhi-Irwin Pact and passed her B.A. with First Class, getting scholarships from the college and the University. She passed her M.A. with thesis in 1935. She then joined the School of Economics and Sociology of the University of Bombay for her Ph.D. If Durgabai missed the degree of Doctorate of Medicine, the degree for the Doctorate of Philosophy also eluded her. She had selected 'Tribal Culture of Madhya Pradesh' as her subject for the Doctorate. After six years of travel and study, she had to give up the attempt due to difference with the guide. Thereafter, she pursued her studies in Anthropology, Sociology, Culture, Buddhism and Folklore independently.

From 1958 to 1966 she worked as the Head of the Sociology Department in the Gokhale Institute of Politics and Economics, Pune. That was the only job she ever accepted.

Durga was brought up in a literary atmosphere. Her father, grandfather and grandmother were fond of learning. During her school days, her aunt had encouraged and usefully guided her reading. The result is that she has turned out to be a voracious reader. Acquisition of knowledge has become the aim of her life.

She is also a prolific writer. No wonder that she soon earned recognition in the literary world of Bombay and the whole of Maharashtra. She was appointed on several Government Committees and has attended many conferences on social and cultural topics.

A staunch advocate of Democracy under all its aspects including freedom of speech, Durgabai severed her connections with all Government Committees as a protest against the State of Emergency declared by Shrimati Indira Gandhi in June 1975. She did not remain content with a silent protest but carried on a violent propaganda in favour of the freedom of speech. No wonder that she was sent to jail where she spent live and half months.

Prior to that she had been elected President of the Marathi Literary Conference which was held at Karad in December 1975.

Durgabai has written about thirty-five books, out of which six are in English and the rest in Marathi. Among the important English books are *Early Buddhist Jurisprudence* and *The Riddle in Life, Lore and Literature*. Among the Marathi books are *Rituchakra*, *Vyasparva* and *Pais* are translated into Gujarati. She has also to her credit the translation of the Jatakás in their classical form and the translation of Tagore's *Loksahitya* from Bengali. She has contributed about eighty papers in English on Anthropology, Folklore and Sociology. These have

been published in journals in India as well as abroad.

*Based on personal knowledge collected by the contributor from interview with the Kumari Durga Bhagwat.*

V. G. HATALKAR

## BHAI PRATAP DIALDAS

—See under Dialdas, Bhai Pratap

## BHAN, SURAJ (1904-1980)

Suraj Bhan was born in a Chaudhary Hindu family on 1 November, 1904 at Tank, a small town in Derah Ismail Khan, North West Frontier Province (now in Pakistan). He was the second son of the five children of Dr. Tota Ram, who was in the Medical Service of the State. His father died before the children had completed their education or the daughters had been married off. Suraj Bhan, then a B.A. student took a vow to support his elder brother complete his M.B.B.S. course. He had to take up private tuition to earn for the family. He also decided not to marry till his younger sisters had been married off. As such Suraj Bhan married at the rather late age of twenty-nine to Mohini Devi of Multan district, who was thirteen years junior in age. They were blessed with three sons and one daughter.

Suraj Bhan received his schooling at Tank and Bannu and came to Lahore to join D.A.V. College, Lahore for B.A. (Hons) course in English Literature. Later he joined Government College, Lahore and passed his M.A. (English) from Panjab University. He proceeded to England and joined the London University Institute of Education for M.ED. course and stood first in order of merit.

He joined the D.A.V. High School as a teacher and enrolled himself as a life-member of D.A.V. College Managing Committee (parentbody of D.A.V. educational activities) on a meagre honorarium of Rs. 150 p.m. In 1930 he was appointed Headmaster of D.A.V. High School, Lahore, a position he held till 1943. The same year he was transferred to D.A.V. College, Sholapur (Maharashtra) as Principal and Head of the English Department. In 1946 Suraj Bhan (having completed the normal life-membership span of twenty years) decided not to seek extension of service under the same scheme. The same year he accepted the job of Assistant Educational Adviser, Government of India. In 1950 he was appointed founder-Principal of the Central



Institute of Education (Government of India), Delhi University. A year later, in 1948 he was appointed Principal of Lawrence Public School (Government of India), Lovedale, Nilgiris (South India). He was the first Indian to become the Principal of Lawrence Public School and he initiated the process of Indianisation of the Royal Military School which had so far been a close preserve of the Whiteman and had kept out Indian teachers as also Indian students from its precincts.

In 1949 Bhan resigned from the Lovedale School to become the Principal of D.A.V. College, Jullundur, a position he held till 1962. During 1962-65 he was Vice-Chancellor of Kurukshetra University and later enjoyed three terms (1965-74) as Vice-Chancellor of Panjab University, Chandigarh.

After his retirement as Vice-Chancellor of the Panjab University, he was unanimously elected as President of the D.A.V. College Managing Committee in 1975, and he shifted his residence from Chandigarh to Delhi in order to serve the D.A.V. Society. He guided the destinies of the Society for more than five years and provided it with a spacious office and retiring rooms. During his tenure he was instrumental in collecting more than 15 lakhs of rupees for the Reserve Fund of the Society. He was also elected President of Arya Pradeshik Pratinidhi Sabha (the apex body of the Arya Samaj of the college wing). He was a staunch Arya Samajist and the cause of the D.A.V. Society and the Arya Samaj were very dear to him.

Suraj Bhan was associated with the Panjab University in many capacities and enjoyed long terms as member of various University bodies. He was elected member of Panjab Legislative Council for two terms of six years each (1952-64) from the Graduates' Constituency. Besides, he was Member of Royal Society of Teachers, England; Member, United States Educational Foundation in India (1966-68); Member, Central Advisory Board of Education, Government of India (1968-74), Chairman, Inter-University Board of India and Ceylon (1970-71). In 1971 the President of India awarded him the title of *Padma Bhushan*.

Suraj Bhan's publications include *Towards Happier Education, Development of Higher Education of India* (joint authorship), *Development of Learning in India* (joint authorship), *Shiksha mein naye prayoga* (New Techniques in Education) and *'Dayanand-His Life and Work'*.

In 1979 he was taken seriously ill and doctors diagnosed cancerous affliction of his liver. When medical aid in the U.S.A. proved to be of no avail, he told his sons that he wanted to die and be cremated in

his own country. He returned to India in April 1980 and breathed his last in Delhi on 28 August, 1980.

Bhan believed that Arya Samaj must move with the times and not remain tied to old social and educational values. He actively promoted the scheme of opening Public Schools with emphasis on English and Hindi as media of instruction. It was his conviction that the children of the elite should be prevented from joining Christian Missionary Schools and coming under Christian cultural influence. This could be possible only if the D.A.V. Management opened Public Schools offering the same and even superior cultural and educational facilities. The Public School experiment has a distinct advantage in that—because of high tuition fees charged—it generates its own funds for further expansion. This experiment was started in Delhi and has now been extended to different states. Today D.V.A. College Managing Committee manages about fifty Public Schools with an ambitious expansion programme in hand.

Bhan had an aristocratic temperament. He was not easily accessible. It was never possible to meet him without prior appointment. Sobriety was the hallmark of his character. He shunned alcoholic drinks and took a very serious, restrained and sober view of life. He was never seen having a hearty laugh; at best he gave a restrained smile.

Suraj Bhan was a successful orator and held the audience spell bound by making copious reference to Hindu mythology and everyday modern life experiences. Of the ten principles of the Arya Samaj, the eighth lays down that every Arya should endeavour "to diffuse knowledge and dispel ignorance". Taken in this light, Suraj Bhan was a true missionary of the Arya Samaj and a great educationist.

*D.A.V. College Managing Committee records; personal interview of the contributor with Suraj Bhan in 1979 and with Mrs. Suraj Bhan in 1983; information supplied by some prominent Arya Samajists of Delhi.*

B. L. GROVER

**BHANDARI, SUNDER SINGH (1921- )**

Sunder Singh Bhandari, was born on 12 April, 1921 at Udaipur, Rajasthan. His parents Dr. Sujan Singhji Bhandari and Shrimati Phool Kanwar



originally belonged to Mandalgarh in Bhilwara District, Rajasthan. His grandfather Shri Padam Singhji Bhandari was Devasthan Hakim in erstwhile Mewar State and shifted to Udaipur sometime towards the end of the 19th century.

His father joined Medical service in Sirohi State. Sunder Singh got his schooling in Sirohi where he passed his High School from Colvin High School in 1935. He passed his Intermediate (Arts) from Maharana Bhopal College, Udaipur in 1937 with Persian as one of his subjects. He completed B.A. from S.D. College, Kanpur in 1939, passed M.A. (Prev) Economics and LL.B. (Prev.) in 1940 (double course), LL.B. Final in 1941 and M.A. final in 1942 from D.A.V. College, Kanpur.

His elder brother is a Dental surgeon (now retired) from Rajasthan Medical Service and is a consultant in Golecha Sewa Sadan at Udaipur. His younger sister is in Bombay and married to a textile weaving expert (now retired).

Shri Bhandari belongs to a middle class Oswal Sthanakwasi Jain family. He is a bachelor.

After completing his studies at Kanpur he enrolled himself as an Advocate in the Mewar High Court at Udaipur and practised law till June 1943. The Jain Sikshan Sanstha of Udaipur started a school, Siksha Bhawan, and he was placed in charge of the institution as Headmaster where he worked till May 1946.

At Kanpur, he came in contact with the activities of RSS and joined it in December, 1937. On his return to Udaipur he started RSS Shakhas first in Udaipur and then other parts of the then Mewar State. In May 1946, he left his school job and was entrusted with the responsibility of a RSS Pracharak for Jodhpur and Bikaner States. In 1948 when RSS was banned and an agitation was launched for the ban, Shri Bhandari went underground and managed the agitation in Shekhawati and Ajmer, along with the States of Jodhpur and Bikaner.

On the formation of Jan Sangh in 1951, he was appointed as General Secretary for Rajasthan. He held this party post till 1964. He was nominated to the Central Working Committee of the Jan Sangh in 1952, as its All India Secretary in 1963, and All India General Secretary in 1968, which post he held till 1977 when Jan Sangh was dissolved and merged with the Janata Party. He was a member of the Central Working Committee of the Janata Party till April 1980 when Bharatiya Janata Party was formed. He was nominated Treasurer of the BJP and is working as its Vice-President since 1981.

He was member of the Rajya Sabha from Rajasthan during 1966-72, was the leader of the BJP group in Rajya Sabha in 1967-68; member of the 'Office of

Profits Committee' of Rajya Sabha 1969-72; Member, Committee for S. C. & S. T. of Parliament 1970-72; member, Committee of Enquiry on Council of Scientific and Industrial Research 1969-72 and member, National Railway Users Consultative Committee 1970-72.

During emergency he was arrested under MISA in January 1976 and was lodged in Tihar Jail, Delhi from where he was released in January 1977. While in jail, he was again elected to the Rajya Sabha in April 1976 from Uttar Pradesh. He was deputy leader of the Janata Party in Parliament from 1977 to 1980, and deputy leader of BJP in Parliament from 1980 to 1982. He was member of Agricultural Prices Commission in 1978-80, member of the Central Posts and Telegraphs Advisory Council 1978-80; member, Indian Parliamentary Delegation to the spring meeting of the Inter-Parliamentary Union held in Lisbon (Portugal) in March 1978; member Committee on Public Undertakings 1980-81 and member, Subordinate Legislation Committee of Rajya Sabha 1981-82. He visited Spain, France, West Germany, England, Kuwait, United Arab Emirates and Iran.

He is devoting his whole time to the activities of BJP paying special attention to Bihar and West Bengal. He is a member of the Central Parliamentary Board and the Central Discipline Committee of the BJP.

His dress is mainly kurta and dhoti. He uses spectacles. He is a strict vegetarian.

*Personal Information gathered from the colleague of Dr. Sundar Singh Bhandari who knew Dr. Bhandari very well when he was at Bikaner for RSS work; a short life sketch supplied by Shri Bhandari to the contributor; and also a brief reference available in the Statesman Year Book, 1976.*

AMINUDDIN

## **BHANDARKAR, DEVADATTA RAMAKRISHNA (1875-1950)**

Indologist and renowned teacher, Devadatta Ramakrishna Bhandarkar was born on 19 November, 1875. Son of the celebrated author and social reformer of Maharashtra Sir R. G. Bhandarkar, Devadatta had a great attraction towards Indological researches from his younger days. After having obtained B.A. Degree from the Deccan College, Poona, he began to study law for

some time. His interest in Indological researches led him to submit a dissertation entitled "A Brief Survey of the Ancient Towns and Cities of Maharashtra in the pre-Mahomedan Period" for Bhagwanlal Indraji Gold Medal. Though he did not get the award, this piece of research received appreciation from every corner and it served as the stepping stone for his future career as an Indologist.

Devadatta Ramakrishna Bhandarkar passed M.A. Examination in Language Group from the Bombay University in 1901 with English, Sanskrit, Pali and Palaeography. In the same year he got an appointment in the Bombay Census Department. As a census worker he became interested in the studies on tribes and castes. He became Honorary Assistant Secretary of the Ethnological Survey of Bombay. From the experience he derived from his tribal studies he wrote a small dissertation entitled 'Foreign Elements in Hindu Population'. It formed the basis of his Bhagwanlal Indraji Lecture delivered in the Bombay University in 1904.

He joined the Archaeological Department as an Assistant Surveyor of the Western Circle on 20 June, 1904. For thirteen years he was in the Archaeological Department. He became the Superintendent of the Western Circle in 1911, the first Indian to hold the post. Several sites were excavated by him, the results of which he had published in the *Progress Report of the Archaeological Survey of India, Western Circle* 1904-05 to 1909-10 and 1910-11 to 1917-18. In 1911 he became the co-editor of *Indian Antiquary*. On 15 November, 1912 he was awarded Sir James Campbell Gold Medal.

A new chapter opened in his life when he was invited by Sir Asutosh Mookherjee to join as the Carmichael Professor in the newly established Department of Ancient Indian History and Culture of the University of Calcutta. He joined on 1 July, 1917 and held the post quite competently till his retirement in 1936. He also worked as the Officer-in-Charge of the Archaeological Section of the Indian Museum till 1920. As Carmichael Professor he delivered three special Carmichael Lectures which were subsequently published in book form. The first series was delivered in 1918 on History of India (650 B.C.-325 A.D.), the second in 1921 on Ancient Indian Numismatics and the third in 1923 on Asoka. In 1925 he delivered Manindra Chandra Nandi lecture at Benaras Hindu University on Aspects of Ancient Indian Polity. One of his most important contributions to the cause of Indological researches was the "*List of Inscriptions of North India Written in Brahmi and Its Derivative Scripts*" which was

published as appendices of *Epigraphia Indica*, XIX-XXIII, 1927-28, 1935-36.

Bhandarkar was connected with the Indian Museum, Calcutta, first as a member of the Board of Trustees and subsequently as treasurer and acting-secretary and finally as Vice-Chairman of the Board of Trustees (1925-27). He was elected President of the Allahabad Session of the Indian History Congress held in 1938. He was invited to deliver Sir William Meyers Lecture (for 1938-39) at the Madras University. His topic was "Some Aspects of Ancient Indian Culture". In 1943 he was elected as Fellow of the Bhandarkar Oriental Institute of Poona. He was also a Corresponding Member of the Indian Historical Records Commission, Honorary Fellow of the Asiatic Society of Bengal and Calcutta Historical Society. He was joint editor of the *Indian Culture* and awarded B.C. Law Gold Medal for his contributions to Indological researches. Devadatta Ramakrishna Bhandarkar passed away on 30 May, 1950.

*B.C. Law (ed), D. R. Bhandarkar Volume, Calcutta 1942; Calendars of Calcutta University; Annual Reports of Calcutta University; Hundred years of Calcutta University. 1957; Development of Post Graduate Studies in Arts and Letters in the University of Calcutta (1907-48); C.U. 1949; Modern Review 1920 onwards; Calcutta Review (1917-36).*

N. N. BHATTACHARYYA

#### BHANJDEO, PRAVIR CHANDRA (1929-1966)

Pravir Chandra Bhanjdeo was born in 1929. He was the eldest son of Maharani Prafulla Kumari. He ascended the throne of Bastar State largely inhabited by the Gond tribesmen in July, 1947. He was married to Shubraj Kumari but had no issues.

He was educated at Raipur and England.

Pravir Chandra Bhanjdeo was a controversial person. He was not liked by the State Government for his extravagant dealings and for loose remarks towards the party and Government in power. He did not appreciate administrative interference in affairs of Bastar State. He however, wielded a lot of command and devotion from a large number of tribesmen. To them he was God reincarnated and also a *Pujari* (Priest) of Danteswari, the family diety of Maharaja of Bastar State.

Though he was hit by a bullet in Palace Skirmish in 1966, his death is shrouded in mystery.

He used to wear red coloured *dhotti*, *chadar* and kept long flowing hair with vermillion mark on his forehead to establish that he was the Adivasi God. He enjoyed wine like tribesmen.

*1965 I Pravir-The Adivasi God, Published by Shri Pravirchandra Bhanjdeo, Maharaja Bastar.*

B. B. GOSWAMI

### **BHARATI, CHANDRASEKHARA (SRINGERI) (1892-1954)**

Chandrasekhara Bharati was the thirty fourth Jagadguru to sit on the Vyakhyana simhasana at Sringeri. He was a mahatapasvi, Yoganusthananishtha, Vedantavisharada, Mahamahima and Avadhuta. A renowned scholar in the Vedas, Puranas and Sastras, he was also a devout observer of rituals and ceremonies.

Narasimha Sastri, that was his pre-sannyasa name, was the only surviving of the fourteen children of Gopala Sastri and Lakshmmamma. He had his early education at Sringeri. At that early age he showed his extraordinary intelligence which attracted the attention of His Holiness. At his instance Narasimha Sastri was transferred to Sad Vidya Sanjivini Pathasala and later he was sent to the Pathasala in Bangalore for higher studies. Narasimha Sastri who sparkled with intelligence mastered the subjects at great ease. His Holiness was particularly happy at the progress as he had decided to appoint him as his successor.

His Holiness fell ill in 1911 and by 1912 it deteriorated. He decided to appoint his successor and naturally the choice fell on Narasimha Sastri. The parents were not agreeable to allow their only son to become a sannyasi. But Narasimha Sastri who had a religious bent of mind had already decided not to entangle himself in worldly ties. After obtaining the permission he left for Sringeri. But before he could reach Sringeri, the Jagadguru had attained Videhamukti. Narasimha Sastri ascended the Vyakhyana Simhasana on 7 April, 1912 under the name of Sri Chandrasekhara Bharati.

His Holiness left the administration of the Math in the able hands of the Executive officer and began to concentrate on the unfinished lessons in Vedanta. Hanagal Virupaksasastri taught him the remaining lessons in Vedanta. Within two years His Holiness mastered Vedanta and in a matter of four years after he embraced sannyasa he mastered both vedanta and yoga.

His Holiness spent much of his time in penance and preferred a life of solitude. He loved austerity and even disliked certain formalities of the Math. He used to wear the crown and other insignias of the Math with great reluctance and only when it became indispensable. He got an officer appointed by the government to manage the revenue administration of Math. Later he withdrew himself from the public as well as his disciples in the Math, excluding those who attended on him. To guide the inmates and to look after the affairs of the Math, he gave sannyasa to Sri Srinivasa, who entered the ashrama on 22 May, 1931 under the name Sri Abhinava Vidya Tirtha.

His Holiness toured Mysore and South India twice, first in 1924 and then in 1938. Wherever he went, he drew a large number of devotees. The rich and the poor, the lettered and the unlettered longed to have his darshan.

After the installation of the Junior Acharya, the Jagadguru rarely came out of retirement. He gave himself upto intense tapasya, ignoring food and sleep. His disciples thought that his mind was unbalanced and even made arrangements to cure it. But the Jagadguru proved them wrong. Finally he decided to free himself from the fetters of human body and on 26 September, 1954 he attained Videhamukti.

The Omnipotent atman of His Holiness enabled him to acquire super human powers. He conversed in the language which he had not learnt formally. For instance, it is reported that when he camped at Satyamangala, the prominent citizens of the place urged His Holiness, through the executive officer, to give discourse in Tamil. He did not know the language. But to the surprise of all he spoke in chaste Tamil, holding the audience spell-bound for over an hour.

The Hindus and the non-Hindus, the theists and atheists were attracted by him. He lit in the minds of the atheists and waverers a new light and set them on the path of Dharma.

The Jagadguru preached what he practised. He ridiculed those who gave lengthy lecture on Hindu Dharma without themselves observing it. Though he firmly believed that Advaita alone can cure the ills in the world, he discouraged the tendency of abusing, criticising and commenting on other religions. He never said or did anything to undermine other religions. He maintained that since Sadhanamarga is found in all the religions people would do well to observe devoutly the duties ordained by their respective religion. He opposed conversions. Once a Western scholar who was fascinated by everything that was Indian, met His

Holiness and expressed his desire to embrace Hinduism. The Jagadguru instead of agreeing to it created confidence in his religion and enabled him to become a true Christian.

His Holiness was aware of the social evils prevalent in the society. He opposed marriages where money was spent lavishly on food, decoration, music, dance etc, but was not for giving up rituals. He opposed the dowry system and held both the parties responsible for perpetuating this institution. He desired that the reformers and legislators must be more sympathetic towards widows rather than child-widows. The problem of child-widows could be solved if the government introduced measures to make people healthy and strong. He felt that if the child-widows and widows are allowed to marry for a second time, the number of unmarried girls would increase.

The Jagadguru popularised Sanatanadharma even by accepting the efficacy of other religions.

*R. Krishnaswami Aiyar—Upadesa Manjari (Teachings of Sri Chandrasekhara Bharati Swamiji); A. P. Subbaiah (Tr.) Gurugalodane Sambhasane (Kannada). K. R. Venkataraman—The Throne of Transcendental Wisdom; H. Lakshminarasimha Sastri—Mahatapasvi Sri Chandra Sekhar Bharati; R. Krishnaswamy Iyer—Dialogues with the Guru; and Saint of Sringeri.*

H. V. SHREENIVASA MURTHY

#### **BHASHYAM, KRISHNAGIRI TUPPAL** (1895-1956)

Advocate, Freedom fighter, trade unionist and administrator from princely Mysore, Krishnagiri Tuppal Bhashyam was born on 12 April, 1895 as the only son of noted advocate from Bangalore, K. T. Narasimha Iyengar, a Śrivaishnava Brahmin. Bhashyam lost his mother when he was six-day old, and was brought up by his mother's parents at a place near Madras where he had his early schooling. Later he continued his middle school and college education at Bangalore. He completed his B.A. from the Central College at Bangalore in 1917, securing a gold medal. He completed his B.L. course from the Madras University and started legal practice from Bangalore, and soon proved to be a very successful lawyer. During the Non-co-operation Movement, he became a Congress member (1922). He also actively associated himself with the Trade Union Movement and he helped the founding of Binny Mill Workers

Union (1926) and became its President in 1929. He was also elected to the Mysore Representative Assembly in 1927 and he enjoyed four terms, till 1939. He was also a member of the Bangalore Municipality from 1930 to 1939. He was a member of the Legislative Council of Mysore before Independence.

As a Gandhian and Congressman, Bhashyam was connected with many movements and organisations. He wrote a book in Kannada on the status of Women in Hindu Law., (*Hindu Kanuninalli Mahileyaru*, 1928), and was responsible for the appointment of a Committee to examine the rights of women in Mysore State. The report was published in 1930. Whether in Mysore Legislature or in the Bangalore Municipality, Bhashyam was active participant in championing the cause of labour, women, youth and all other public causes. In all, he had to serve eight jail terms. In 1930, he was elected Vice-President of the Mysore State Youth Conference, and in this connection he was jailed for three months in 1930, and on the day of his arrest, there was a total student strike in Bangalore. So close was his association with youth movement, that he was invited to speak at the Youth Conference in places outside the state like Dharmavaram, Cochin, Mangalore and Dharwad, in addition to many places inside the State. He was elected President of the Mysore State Advocates' Association in 1938, and was for long, editor of the *Mysore Law Journal*.

Bhashyam actively associated himself with Harijan work, Charka Sangha (Khadi movement), Hindi Prachara Sabha and also other social activities like co-operative movements and orphanages. He was also a member of the Mysore University Senate. For his nationalist activities, Mysore Government arrested him in 1937 and held him in detention for four-and-a half months. At the first (Shivapura) session of the Mysore Congress in April 1938, Bhashyam offered Flag Satyagraha with other leaders, K. C. Reddy and V. Venkatappa—and was arrested and imprisoned. He was again imprisoned in 1939, in the K.G.F. Satyagraha, when, he with other members of Mysore Congress Working Committee, entered Kolar Gold Field area in contravention of the ban imposed by the State, and served three months' term in jail. Bhashyam's *sanad* as advocate was withdrawn by the Mysore Government and his income stopped.

Bhashyam was actively connected with the States' Peoples' movements and he presided over the Miraj State Praja Parishat in 1938.

Bhashyam was elected President of the third annual session of Mysore Congress held at Harihara,

and at the local board elections that were held during his Presidentship in Mysore, Congress won 119 seats out of a total of 173 it had contested. He was in jail for sixteen months during the Quit India Movement and was imprisoned again in 1947 in the "Mysore Chalo" Movement (launched to press for Mysore State's merger with the Indian Union).

It was the leadership of Bhashyam that helped the labourers to have their right to organise themselves recognised in 1941 by an ordinance, though such a law existed in British India from 1926. Bhashyam also became the President of the Mysore State Labour Federation.

In the newly formed Cabinet after Independence (October 1947), headed by K. C. Reddy in Mysore, Bhashyam became the Minister for Law and Labour. He was responsible for recognising many rights of the labourers during this period (till 1951), and permitted the N.G.Os. to hold their First Conference (July 1948), seventeen years after the formation of their Association. The Mysore Labour (Amendment) Act of 1949 providing for minimum wages, the Mysore Employees State Insurance Act of 1949, the Mysore Employment of Children Act of 1949 and the extension of the Industrial Disputes Act of 1947 to Mysore in 1950 were some notable pro-labour measures under him. A Pay Commission for Kolar Gold Field labourers was appointed in May 1948 and the *Mysore Labour Gazette* was started in October 1948, with its Kannada and Tamil versions being issued the next year. He visited the International Labour Conferences held at San Francisco (1948) and Genoa (1949).

In 1952, he was elected to the Legislative Council and became its Chairman, elected unopposed—a post which he held with ability till his death on 24 May, 1956.

Bhashyam was a voracious reader, was well versed not only in law, but literature, epics, scriptures, and palmistry, and was deeply interested in modern science. He was not only a first-rate orator but a very good conversationalist.

Of medium height, balding after his forties, Bhashyam was known for his ready wit, though at times, he has been called as 'arrogant' and 'overbearing' by some. He had inherited from his father the quality of generosity which resulted in his family even losing his ancestral home in Bangalore.

Married to Kalyanamma, the daughter of a customs officer from Madras, he was childless, and his wife survived him for few more years, and she was forced to live in poverty at a rented house after his death, and this plight of hers was a testimony to Bhashyam's clean life of sacrifice and sufferings.

Though his mother tongue was Tamil he could speak, read and write Kannada, Telugu and English, and was conversant with Sanskrit too.

*Aradhya, R. S. Mysuru Congress—Tumakuru Visheshadhiveshana Sanchike (Kannada), Bangalore, 1946; Kaniath, Suryanath (Ed.) Swatantrya Sangramada Smritigalu (Kannada), Vol. II, Mysore, 1977; Report on the Administration of Mysore, 1946-47 to 1951-52 (five vols.), Interview with Sri K. Jeevannarao, senior freedom fighter and journalist.*

S. U. KAMATH

## BHASI, THOPPIL (1924- )

The famous play-wright, actor, film director and communist leader, Thoppil Bhasi was born on 8 April, 1924 at Vallikkunnam, in the Quilon District. His full name is Bhaskaran Pillai, son of Thoppil Parameswaran Pillai. He had his early education in his home-village and passed the Sastri Examination. After this, he went for Ayurvedic study in the Ayurvedic College at Trivandrum. During this student career, he was involved in political activities and was labelled as a staunch fighter for the rights of students. Still, he could complete his course of study and come out successful as Vaidya Kalanidhi, a title recognised for appointment as Ayurvedic Physician.

Instead of practising medicine or seeking employment, Bhaskaran Pillai turned to be a staunch communist worker. During the years 1948 to 1953, he was 'underground'. He himself has written his experiences and reminiscences of this period and the book has been published under the title *Olivile Ormakal* (Reminiscences of the life underground).

As a play-wright, Bhaskaran Pillai, *alias* Bhasi has written twelve dramas. The most famous and popular among these is the play *Ningal Enne Communist Akki* (you made me a communist). The songs in this play were written by the famous Malayalam poet Shri O. N. V. Kurup. As soon as the play was put on stage, it was banned. But the remedy only aggravated the malady. As soon as the ban was lifted, it was staged almost every day, in different parts of Kerala and the writer Bhasi became very famous and popular, as a dramatist.

Bhasi played a prominent part in forming the famous Drama Troop, K.P.A.C. which is perhaps the most popular one among Drama Troops in Kerala. His plays are generally brought to light through this troop which consists of good actors and eminent musicians. *Surve Kattu, Muddiyanya Puthran,*

*Mooladhanam, Puthiya Akasam Puthiya Bhoomi, Thulabharam, Aswamedham, Sarasayya* are some of his popular dramas.

The play *Aswamedham* has been put on screen and the Central Sangeet Natak Akademy has honoured it with its award in 1968. *Puthiya Akasam Puthiya Bhoomi* and *Mudiyunaya Puthiran* have been honoured with the awards of Kerala Sahitya Akademy. For screen-plays, he has won the President's medal and also the award of the Government of Kerala in 1972 for his *Sarasayya* as the best Malayalam cinema. His drama '*Thulabharam*' also has been cinematized successfully.

As a writer of screen play, Bhasi is connected with more than thirty films. He himself has acted in some of these films.

As a politician Bhasi has been a communist till today. He was elected to the Kerala Legislative Assembly twice. But politics did not divert him from his literary field and film world where he could procure a large number of admirers. He has, therefore, confined his activities in the film world.

What is the secret of Bhasi's success? All his plays have been written with a definite purpose which is desired by the masses. At the same time, the characters in his plays, when once acquainted, live in our memory. As a writer of conversation, he has been successful all along because of his talent to keep up individuality for the characters. The association with the K.P.A.C. also has contributed for the success of his activities on the stage and screen.

*Olivile Ormmakal Viswavnana Kosam published by the S.P.C.S. Ltd., Kottayam Parichayam—published by the Kerala Sangit Natak Akademy; Sahityakara Diary published by the Kerala Sahitya Akademy.*

P. KUNJIKRISHNA MENON

## BHASKARAN, R. (1905-1969)

R. Bhaskaran was born on 25 November, 1905 at Chidambaram, Tamilnadu. His father was Ramaswami Iyer, a flourishing lawyer there. He hailed originally from Sirkali, a famous pilgrim centre to the south of the Kollidam. Bhaskaran had his early schooling in Chidambaram and later he studied in the Presidency College, Madras. He was a student of History, Politics and Economics; and while there, he was profoundly influenced by Candeth, the Professor of History in that College. Candeth had been acclaimed by competent critics as one of the most 'accomplished and delightful conversationists

lists in Asia'. Bhaskaran was a diligent student equally of English literature and his insights in English literary criticism were known well to those who were close to him.

He took his M.A. degree in 1926 and in the same year was recruited to the History teaching staff of the Sri Minakshi College by K. A. Nilakanta Sastri who was then the Principal of that College. He taught History, Politics and Economics there, first in Sri Minakshi College and later in the Annamalai University, which grew out of that College, for just over twenty years. To discerning students, his lectures in Political Science and Thought, and especially Plato, Burke and Mill were a unique intellectual experience. His lectures on English constitutional history were deemed supreme in their scholarship and analysis; and his influence on at least a small group of devoted students was nourishing and abiding. While in the Annamalai university, he taught also French to aspiring students during 1942-43. He was a keen connoisseur of music and drama and while in that university, he produced more than twenty-five plays for the University Dramatic Club.

He left the Annamalai University in 1946 and became for a while programmer of educational broadcasts at the Tiruchy Station of the All India Radio, and became reputed in that field of communications also. In April 1947 he became Reader and Head of the Department of Politics and Public Administration in the University of Madras. In 1956 he undertook a study of Urban Government in India for the International Political Science Association. After a decade of service as Reader, he became Professor in 1957 when on the occasion of the centenary celebrations of the Madras University, a chair was created for the department. He served the faculty with distinction till August 1965 when he retired from service. On 1 June 1969, he died of congestive heart failure.

For nearly forty years Bhaskaran studied and taught History and Politics as few others had done before or after him, and no one who had met and talked to him even once would deny his extraordinary intelligence, unique command of precise language and its economic use, alertness in argument, correctness in analysis, humour in communication, candour in exposition, and a total freedom from prejudice. In any company of scholars, command of the situation came immediately and naturally to him; and those who came to dispute with him stayed to listen and be convinced; even those who would not be convinced, for reasons unconnected with the argument, would never question the



logicality of the Professor's explanation. He was never dogmatic and never laid down anything as a final word. The openness of mind and the willingness to shift the points of view to get at different facets of truth and the agility with which he performed these feats were astonishing. He was a conversationalist *par excellence*. Most of his working life was spent in oral communication which was his supreme medium of education. It would be very interesting to watch closed minds being mercilessly ripped open with utmost ease by his sheer versatility of knowledge and logicality of exposition. The urbanity, the candour and the humour deflated all possible bitterness in those whose long cherished motions were being systematically dismantled.

Though Bhaskaran delighted in educating through conversation, he was also noted for the brilliance of his public lectures, the radio broadcasts and occasional writings as well. His command of the English language was professionally consummate, deliberately choosy, and precise and apposite, so that whatever he essayed in that language and in whichever mode of communication, looked like lapidary's art, but it never impressed one as flabby or laboured or heavy.

He was a full and complete intellectual and he has himself analysed the intellectual's conditions in two essays which are included in his collected papers called *Sociology of Politics*. He was a great thinker whose originality of ideas and turns of phrase have impressed all those who have known him. The many dry-as-dusts who crowded the history faculties all around him were such a perfect foil to him that his brilliance never dimmed till the last. His was the creative contemplative mind at its best; his sheer ability to move ahead of others into the future and judge the present from that vantage point, invested him with the quality of a true prophet. This was fairly well-known at least to those who had the good fortune to know him personally; but what was less known, but more important, was that the coolness of his head was equalled only by the warmth of his heart. Bhaskaran was one of the greatest intellectuals the country has produced.

*Sociology of Politics, Personal knowledge.*

N. SUBRAHMANYAN

## BHATT, SONAULLAH

—See under Sonaullah Bhatt

## BHATT, UDAISHANKAR (1898-1966)

Hindi dramatist and poet Udaishankar Bhatt originally belonged to a Gujarati-speaking family

which came from Simhapur and settled in Indore in Madhya Pradesh and served in the State's judicial department. From there his ancestors bought some land in Karnadas village in Bulandshahar (U.P.). He was born at his grandparent's house at Itawa in 1898. His father Pandit Mehta Fateh Shankar Bhatt was well-versed in English yet conversed in Sanskrit and composed devotional verses in Braj Bhasha. Young Udaishankar began his literary career by writing poems in Braj Bhasha.

Udaishankar did his B.A. from Benaras Hindu University and qualified for 'Shastri' from Punjab and 'Kavyatirth' from Calcutta. He joined as a Lecturer in Lala Lajpat Rai's National College and taught Sanskrit. He also taught in Khalsa College and in Sanatan Dharma College in Lahore. The famous revolutionary Bhagat Singh was one of his students. He later wrote a play, named *Kranti Kari*, in 1954. His love for play-writing developed when he was a teacher. In 1921-22 he wrote plays like *Asahayoga Aur Swarajya* and *Chittaranjan Das*, which were successfully staged. He was very close with the nationalist movement and secretly helped the believers in armed revolution.

After partition of India and independence, Udaishankar Bhatt came from Lahore to Delhi and joined the All India Radio as Hindi Advisor and Producer at the Delhi Station. In that capacity he wrote several one-act plays for broadcasting. He retired in 1963. He was suffering from diabetes and eye-trouble. He died in 1966.

He started his literary career by writing a narrative poem on *Takshashila* (1929). Six collections of poetry appeared in the next two and half decades. These poems are mostly romantic and sentimental. In 1948 he wrote *Vijaya Path* a poem celebrating India's independence. His last long poem was published in 1958, in which Ram, Ravana and Sita are introspectively analysing their own feelings.

But more than a poet, Bhatt earned well-deserved fame for his plays. His first play, written in 1930, was on *Vikramaditya*. It was modelled on the pattern of a western problem play. The second *Dahar Athava Sindha Patan* (1932) broke further new ground, as it was a tragedy. Traditional Sanskrit and Hindi plays were comedies. He wrote many plays on historical and mythological themes, trying to re-interpret the past in modern terms. Some were romantic, some advocating women's rights and rebellion against male chauvinism. In his social plays he handled many bold themes like zamindari abolition in *Naya Samaj* (1955), and also portrayed Oedipus complex-ridden characters. *Parvati* (1960) was a bitter satire on a pseudo-western half-educated woman. His best



plays were the verse-plays : *Matsyagandha* (1934), *Vishwamitra* (1935) and *Radha* (1936). He had to his credit seven collections of one-act plays, on a variety of subjects and themes.

He also wrote novels and his versatile pen produced a very good novel on the life of fisherfolk in Bombay : *Sagar Laharen Aur Manushya* (1956). His other plays are either autobiographical or on powerful feminist characters. In his last novel *Shesh Ashesh* (1960) he naturalistically exposes the life style of sadhus and sannyasis.

Bhatt was an interesting combination of the old and new. By faith he was a traditionalist, but his rationalism goaded him to question all these false foibles. He continued to remain an idealist as he was in early days; but passing through the nationalist phase of optimism, in his later writings, as he matured, the note of disillusionment and sorrow is very clearly discernible. His language was Sanskritized in poems and plays, but his fiction used chaste, simple, Hindi, as it is spoken and understood by common man.

*Hindi Sahitya Kosh, Volume II : Editor : Dr. Dharendra Varma, Allahabad University, 1963.*

P. MACHWI.

### **BHATTACHARYA, ACHINTYA KUMAR** (1914- )

Achintya Kumar was born in July 1914 at Silchar. He was the sixth son of his father, Ambika Charan Bhattacharya, a conservative middle class, very respectable Brahmin family of Daka Dakshin in Sylhet district now in Bangladesh. Achintya passed the Matriculation Examination from Silchar Government High School, in the first division, obtaining a Government Merit scholarship. As a student he was brilliant but from his school days, he was very active in politics. While a Science student in Sylhet M.C. College, he was arrested and jailed for involvement in terrorist activities. After two years' imprisonment, he passed his I.Sc. in the first division.

While a student, he became an active member of the Indian National Congress, for some time holding the post of the Secretary of Cachar District Congress Committee and Assam Provincial Congress Committee. He was closely associated with Subhas Bose, Gopi Nath Bordoloi, Fakhruddin Ali Ahmed, Arun Kumar Chanda and other leading members of the Congress. During this period, he was imprisoned

twice. Afterwards he joined the Communist Party.

He married Tulshi Bhattacharya, also a communist worker. They have one son and one daughter. Both live at Gauhati.

Achintya Kumar is now a leading member of the CPI(M). For the Assembly seat he stood unsuccessfully twice as a communist candidate from Silchar.

Achintya Kumar is very simple and unassuming. He had been in jail for about fifteen years. For several years he had remained underground. While in disguise, he could mix freely with day labourers, rickshaw pullers, beggars and cultivators. For more than one year, while underground, he became a mutton-seller and used to sell mutton to the high police officials of Gauhati and nobody could detect him.

On several occasions, when Cachar was affected by flood, he would move from house to house in the country, offering relief and assistance to the poor people, with whom he became extremely popular.

*Information gathered from personal knowledge and interview with Achintya Kumar's elder brother.*

K. C. CHAKRAVARTI

### **BHATTACHERJEE, DEBENDRANATH** (1915-1978)

Debendranath Bhattacharjee was born in Calcutta on 6 March 1915. He was the eldest son of Sacchidananda Bhattacharjee, one of the few pioneering Bengali industrialists, who rose to great eminence in the field of business from very humble beginnings. Debendranath was educated at Presidency College, Calcutta. At the age of thirty, on the death of his father he stepped into the paternal business. He not only expanded the business, but also diversified it. He was Managing Director of Metropolitan Insurance Co. Ltd., and also of Banga Luxmi Cotton Mills Ltd. He founded the Calcutta Metropolitan Bank, one of the constituent banks of the present United Industrial Bank. He was also director of many engineering, tea, chemical and pharmaceutical, film and transport companies including B. E. Pumps (P) Ltd., Albert David Ltd., Commercial Carrying Company and Malda Transport Co. He was also associated with many of the development projects initiated by the late Dr. B. C. Roy.

He was endearingly called DN in the business circles of Calcutta. He was President of the Bengal Chamber of Commerce and Industry and also of the

Bengal Mill Owners Association; the latter office he held for three terms. He was also a member of the Indian Cotton Textiles Delegation to the International Cotton Textiles Industry Conference of U.K. in 1952. He was on the governing bodies of many public organizations like the Calcutta Port Trust, Port Export Promotion Advisory Committee, Calcutta Telephone Advisory Committee, Regional Board of Employees State Insurance Corporation, Board of Trustees under the Employees Provident Fund Scheme, Calcutta Electric Supply Corporation Consultative Committee, Calcutta Traffic Advisory Committee and the Calcutta Excise Licensing Board.

He was a great philanthropist and was noted for his generosity. He was associated with many charitable institutions and helped with finance many educational institutions. He also reared up many sports organizations like the Lawn Tennis Association, the Sports Club and the East Bengal Club. Of the last one he was President for many years and contributed much to its development.

He married Sobhana, the second daughter of Dr. Shivapada Bhattacharjee, one of the renowned physicians of Calcutta. He died in London on 18 January, 1978. He had five sons and one daughter.

*Personal knowledge and family sources.*

#### BHATTACHARYYA, GAURISANKAR (1918- )

Gaurisankar Bhattacharyya was born on 10 December, 1918 in a Brahmin family of a small village, Satama, under the Nalbari Police Station in the Kamrup District, Assam. His father, Sauridatta Bhattacharyya, was a Sanskrit Pandit; his mother Dhaneswari Devi, a typical Assamese lady, was an adept in spinning and weaving, a common trait to the women-folk in rural Assam. She died when Gaurisankar was only a nine-year old boy and just completed the elementary stage of education in a nearby Lower Primary School at Datara. Though a widower, Gaurisankar's father, burdened with family responsibilities, did not neglect his son's education who showed proficiency in studies from his childhood. He passed the Primary examination in 1927 and was awarded a scholarship. This enabled him to get admitted in Barkhala Middle English School and he passed its final examination in the first division in 1931. He took his secondary education in Government-aided Gordon High School, Nalbari,

which was the only institution for education upto the Matriculation standard in the whole of north Kamrup at that time. From this school he passed the Matriculation Examination of Calcutta University in 1935 in the first division and secured a Government scholarship. This was a source of encouragement to Gaurisankar and a relief to his father as it helped him to go in for collegiate education. He was admitted in Cotton College, Gauhati, and from this College he passed the Intermediate Examination in Arts of Calcutta University in 1937 standing first among all the successful candidates of undivided Assam and obtained a merit scholarship. He became a graduate from the same college in 1939 with a second class Honours in Economics.

Though Gaurisankar was initially hesitant to go to distant Calcutta for post-graduate studies, he defied the financial difficulties of his father and proceeded to Calcutta and joined the post-graduate class of the University. He took his M.A. in History (Comparative Politics) with a second class in 1941. His failure to secure a first class disappointed him very much but he did not despair and went for a double in M.A. in Economics and studied Law also. Diligent as he was, Gaurisankar passed M.A. securing a second class in 1942 and Law a year after. Thus he completed his higher education in Calcutta and returned to his home State.

Gaurisankar Bhattacharyya had a uniformly good academic career but he never entertained any idea to seek a Government job, even remotely. A young man of independent spirit from his studenthood he involved himself in the student movement of his time actively and became the General Secretary of the Assam Students' Federation (1939-1941), President of the same organisation (1941-42) and a member of the All-India Students' Federation Working Committee. Being interested in the working class movement Gaurisankar Bhattacharyya organised a number of Trade Unions of employees of Railways and Inland Waterways etc. during the period 1939-49 and ultimately became the first President of the Assam Provincial Trade Union Congress. Bhattacharyya was a Congressman till 1944 and suffered imprisonment in 1942. However, from 1944 onwards he became an activist of the C.P.I. and remained in that capacity upto 1962 when he resigned from it following his differences with the Party on the issue of Chinese aggression in the north eastern border affecting Assam. During his seven years' association with the C.P.I. Bhattacharyya was in jail for forty-one months.

Bhattacharyya entered parliamentary politics in 1952 when he was returned to the Assam Assembly

as a C.P.I. candidate from the Gauhati constituency. He was re-elected to the Assembly in the 1957 poll also as a candidate of the same party. However, he lost the 1962 election which he fought from the same constituency as C.P.I. nominee, but his parliamentary career was revived with his return to the Assam Assembly in 1967 poll as an Independent. Thereafter he organised the People's Democratic Party (PDP) as a regional party in Assam. He contested the 1972 Assembly election as a nominee of the PDP and got elected from the Barbhag constituency and remained as a legislator till 1978 when he did not seek re-election though he in the meantime merged his PDP in the Janata Party. He became President of the Assam Unit of the Janata Party (1979) and got nomination from the party to contest the Lok Sabha pool of 1980 from the Mongaldoi seat, but due to the Assam agitation on the issue of foreign nationals the election did not take place in twelve constituencies of Assam including the Mongaldoi seat.

The parliamentary career of Bhattacharyya was marked by his association with a large number of Legislative Committees. As an impressive speaker in Assamese and English, conspicuous with quotations from Sanskrit scriptures, a fair knowledge of which he inherited from his father, Bhattacharyya has occupied a place of importance in the public life in Assam. He was a member of the Indian delegation to the 21st session of the Commonwealth Parliamentary Conference (1975), besides being member of the Assam Administrative Reforms Committee, the Assam Pay Commission, the Assam Police Commission and some other bodies set up by the Government of Assam from time to time.

Though Bhattacharyya came of a pronounced orthodox Brahmin family and married in a Brahmin family of Gauhati his views on social affairs have been consistently liberal as his political outlook has been progressive.

Despite his busy public life, Bhattacharyya has made a mark in the legal profession too which he joined in 1944. He was a member of the High Court Bar Council for a term. He has permanently settled in Gauhati.

*Records of the Assam Assembly; Personal knowledge of the contributor who knows Gaurishankar closely from his boyhood being a man of his locality.*

SATIS CHANDRA KAKATI

## BHATTACHARYYA, MATHURANATH (DR.) (1921- )

Dr. Mathuranath Bhattacharyya, son of Madhunath Bhattacharyya and Gangapriya Devi was born at Tihu, in lower Assam on 1 January, 1921. He hails from a highly respectable Brahmin family whose forefathers were rewarded with 'Tamrapatras' and 'Scholarships' by the Ahom Kings in recognition of their services to Ayurvedic endowments and being physicians to Ahom royal family.

He studied in the Bangabashi College, Calcutta; Calcutta Medical College; School of Tropical Medicine, Calcutta and got requisite training in medicine at Edinburgh and Dublin.

His parents had left deep influence on him as pious people and promoters of education and social upliftment. His father being a physician of indigenous medicine had influenced him a lot in his medicinal career.

Dr. Bhattacharyya started his early education at his home town Tihu and then at Gauhati Cotton College. He had a brilliant career in general education with prizes, medals and scholarships. He stood third in the Matriculation Examination in Assam from Calcutta University securing 'Asterisk' and 'Distinction' marks in Mathematics (compulsory and additional) and gold medal in Sanskrit. He stood fourth in the Intermediate Examination from Calcutta University securing 'Asterisk' and 'Distinction' marks in Physics, Chemistry, Mathematics and Biology.

As the descendent of a physician's family he showed keen interest in that line. Hence after having passed the Intermediate Examination, he had embarked on his medical career. In this line too, he showed his brilliance by acquiring a lot of prizes, medals and stipends. He passed the M.B.B.S. from Calcutta University in 1946 and D.T.M. in 1947 topping the list of the D.T.M. candidates. He then proceeded to U.K. for higher studies and had his M.R.C.P. in 1951 and D.C.H. in 1952. He was elected F.R.C.P. too.

He started his teaching career as an Assistant Professor of Pharmacology in the Assam Medical College, Dibrugarh before leaving for U.K. After his return from U.K. he was appointed Assistant Professor of Clinical Medicine. He became Professor and Head of the Department of Medicine in 1960. In 1962 he was appointed Principal of the Assam Medical College and served in this capacity till his retirement on 1 January, 1976.

During his tenure in the college, he was also in

charge of the Department of Social and Prevention Medicine, Department of Dermatology and the Department of Pediatrics for some time. He also served as the Superintendent of the college hospital and under his stewardship the Assam Medical College had its Post-Graduate Degrees and Diplomas in almost all the subjects established and recognised by the Indian Medical Council. As a medical teacher and research worker, he was appointed to many honorary posts. He was a member of the Drugs Advisory Body of D.G.H.S., a member of the Executive Council of the I.M.C., a member of the Selection Committee of Aligarh University, a member of the different Statutory Bodies like the Under-Graduate Board, Post-Graduate Board, Academic Council, Executive Council and the Court etc. of the Dibrugarh University and Gauhati University. Besides these he is a member of the Co-ordination Committee for the production of text books of the Dibrugarh University. He is a member of the Editorial Board of many All India Journals and Reviewer of a number of medical books, member of the Academic Council of All India Institute of Medical Science, New Delhi and also examiner of M.B.B.S., M.D. and Ph.D. examinations in Medical Sciences. He was Vice-President of the Third World Medical Conference in Delhi and President of the Assam Science Society in 1968.

Dr. Bhattacharyya has contributed over seventy papers to different journals both on scientific and general topics. He has also authored books on Anatomy and Physiology, Social and Prevention Medicine and Domestic Science, all being published by Dibrugarh University in regional languages as text books for P.U. courses. He had also written books like—*Diabetes-Mellitus*, *Child*, *Tuberculosis*, *History of Medicine* and *Home Doctor* in regional language and *Besides Differential Diagnosis in Medicine* in English, which have acclaimed much praise.

He was actively connected with the establishment of the Dibrugarh College and a member of the Governing Bodies of both D.H.S.K. College and Commerce College, Dibrugarh. He is a Life Member of the Assam Sahitya Sabha.

Dr. Bhattacharyya's married life is blessed with a son and two daughters. His son is also a reputed physician and is serving in the Gauhati Medical College. His daughters are also highly qualified.

Dr. Bhattacharyya has got varied interests and devotes his leisure time to reading. He is convinced that the fullness of a man depends on fuller endowments in different aspects of man and he likes

spiritual and religious books, on sociology and evolution of man. He has got high respects for cultured and educated people.

He is a well-built man of normal height and of good health. He generally puts on shirts and pants but on occasions prefers dhoti and panjabi too.

Dr. Bhattacharyya is a voracious reader. He prefers to read both English and Bengali literatures. He is a widely travelled man who visited both England and Ireland.

He is fully satisfied that this mind-operated stratum of evolution of which man is the torch bearer, is burdened with the responsibility of ensuring peace and happiness to mankind. Absolute faith in ultimate reality in its omnipotency can purify the mind and release it from the materialistic bondage and this can be achieved by a person who has got disinterested and spiritual background and not burdened with argumentative mind. The education system, as at present, has got the onerous responsibility of renovation itself, so that people can achieve a clean pure background of humanity, afforded by education from childhood; else materialism soaks the mind and blindfolds the person in such a way that all the education tends to produce a Frankenstein—a Hydrogen or Atomic bomb with the potentiality of destroying the human being, both physically and mentally—a false step on precipice.

*Academic records available with Gauhati Cotton College and Calcutta Medical College; Service records in Assam Medical College, Dibrugarh; Papers contributed to various scientific and medical journals; information collected by the Contributor from interview with close sources.*

B. BORBORAH

## **BHATTACHARYA, SUKANTA (1926-1947)**

Sukanta Bhattacharyya, one of the most beloved poets of Bengal, was born on 15 August, 1926 in his maternal grandfather Satish Chandra Bhattacharyya's residence at 42 Mahim Halder Street, in Calcutta. He belonged to an orthodox Brahmin family of Vedic order hailing from Madaripur, a sub-divisional town in the district of Faridpur, now in Bangladesh. His father Nibaranchandra Bhattacharyya came to Calcutta in the early second decade of this century and with the support of his elder brother Krishnachandra Smrititirtha, a well-known Pandit of the days, built up a book-selling and

publishing firm in the city. Sukanta passed his childhood in the atmosphere of a joint family maintained by Krishnachandra and Nibaranchandra in their own house at 34 Haramohan Ghosh Lane in East Calcutta. But before he had completed his primary education with distinction from Kamala Vidya-mandir, a local vernacular school, the joint family broke up. Two years later, when Sukanta was only about thirteen, his mother Suniti Devi died—a shock that made a deep impression on his receptive mind; and the vacuum thus created at home was possibly one of the factors in shifting his interest towards the outer world.

Those were the trying days of the Second World War, when in the face of imminent Japanese air raids, Calcutta was shivering under black-outs and wailing sirens. Life in the city was demoralized and in the political sphere, too, confusion was the order. Young Sukanta, whose intellectual and emotional sustenances were the songs and poems of Rabindranath Tagore, did not fail to grasp the significance of Gurudeva's voice of protest against the atrocities of the Fascists both in the East and the West. Besides, he followed with interest the animated political discussions on national and international issues of the Marxist associates of his elder brother Sushil, which enabled him to view the things from a less popular but possibly more objective angle. Sukanta, however, did not take much time in deciding upon his stand, and his natural choice fell on socialism and international unity of the working class. He joined the ranks of the communists in 1941. Since then till his untimely death on 12 May, 1947 at Jadavpur T.B. Hospital he lived the life of an ardent communist. His fields of activities were, considering his age, wide and varied.

The Bengal Famine of 1943 brought thousands of hungry peasants to the streets of Calcutta, and to serve them Sukanta joined hands with the relief-workers. He was deputed for sometime by his Party to work among the jute workers of Kadapara area. Besides as a school-level organizer he took active role in anti-Fascist, anti-imperialist mobilizations under the banner of All India Students' Federation. Sukanta, a born writer, began to wield his pen for the cause of his party. He composed political songs and plays for Indian Peoples' Theatre Association (I.P.T.A.) and also edited an anthology of modern Bengali poems on famine, namely *Akal* (Famine)—a responsibility entrusted on him by the Anti-Fascist Writers' and Artists' Association in recognition of his commendable creative response to the demands of the time. But as an organizer Sukanta showed best of his abilities when he became the all-Bengal Secretary

of a newly formed children's association, namely Kishore-Bhahini, set up with an ideal of salvaging the young ones from the demoralizing effects of the war and the famine. Thousands of boys and girls were mobilized in about six hundred units spread over different parts of the rural and urban areas of the province with such declared mottoes as literacy drive, health and social services and political freedom. When *Swadhinata*, the Bengali daily organ of the Communist Party appeared, Sukanta got an added responsibility for editing its children's page. Inspired by an ideology that helped him follow the course of historical process through which nations of the world were passing, Sukanta worked hard, never minding his personal security or career. In fact, to do justice to the tasks allotted to him by his party during the years between 1942 and 1946 he neglected his studies resulting in his failure in the Mathematics paper of the Matriculation Examination. His health, too, was cracking under the burden of multifarious activities. But this was also the time when he composed most of his memorable poems.

Sukanta founded his poetry on Rabindranath's rich heritage. He also learned from the technical experiments of the eminent modern Bengali poets. His added advantage was, however, the orientalist family-background provided with a language rich in vocabulary and colourful with the epic and the Puranic myths and legends. Sukanta was thus always found to be equipped with an extremely expressive and forceful language in his endeavour to make his poems weapons in the hands of the toiling people.

Sukanta's poems voice the agony of his country men moaning under the privations due to war, famine, pestilence and, above all, continuous colonial exploitations, to which an added curse was the Hindu-Muslim communal feuds. All these roused different moods in him: sometimes he was angry, sometimes resolute, and on occasions his voice choked in despair. But all along he remained a steadfast fighter against inequalities—political, economic and social. Poems like *A Statement* (1943) *To Rabindranath* (1943), *Lenin* (1944), *The News* (1945), and *Season of Change* (1945) are thus documents of a historic period through which he lived. In some other poems he seemed to have registered his immediate reactions to contemporary events. He wrote, for example, *Chittagong: 1943* in condemnation of the Japanese bombing on the seaside town, *Kashmir* (1944) as an expression of solidarity with the people of the native state engaged in a battle against their oppressive ruler, and *The Dead Kite* to rejoice over the inglorious end of Mussolini. In *The Call* (1946) he ridiculed the so-

called nationalist leaders who branded the heroes of the Naval Rebellion of 1946 as hooligans. *Convoy, A Sapling, The Staircase, The Volcano, A Tale of A Cock* and *The Prayer* appeared in the last year of his life, and are included in his first posthumously published anthology, *Chharpatra* (1947). In these poems Sukanta is more meditative and somber, expressing his sympathy for the downtrodden in a different tone, determined but restrained. They are articulated through subtle suggestions and well-chosen symbols, introducing a novel element in Bengali poetry. But whatever may be the way of expression, almost all his poems are endowed with a magic quality that helps transcend the art forms of their immediacy, in relation to both time and space.

*Sukanta Bhattacharyya : A Selection of His Poems, tr. by Kshitit Roy, Foreward by Hiren Mukherjee, Calcutta, 1978; Kavi Sukanta (Biography in Bengali) by Asok Bhattacharyya, 3rd edition, Calcutta, 1975.*

ASHOK BHATTACHARYYA

**BHAVE, PURUSHOTTAM BHASKAR**  
(1910- )

P. B. Bhave was born on 12 April, 1910 in a Chitpavan Brahmin family at Dhulia (Maharashtra). His father who had served at one time in the Army as a doctor, had settled at Nagpur, where Purushottam received his education. He passed his Matriculation in 1932 and B.A. in 1937. He did his LL.B. two years later but practised little as he was much more interested in his work as journalist-politician.

While still a college student, Bhave was drawn into a circle of young enthusiasts who had started in 1933 a weekly called *Savadhan* to propagate Hindu nationalist views. Bhave began writing for the weekly and quickly built reputation as a powerful writer. In a highly provocative style he exhorted the Hindus to organise on militant lines to resist Muslim violence. He also attacked vehemently the policy of the Congress towards the Muslims.

Thus it is in his youth that Bhave whole heartedly embraced the philosophy of Hindutva and has since worked zealously for its spread through speeches and writings. In this regard the chief influence on him was that of Savarkar whom he has paid glowing tributes time and again. Bhave duly joined Hindu Mahasabha and was for some years a full-time worker of that party. At one time he was Secretary of its Vidarbha unit.

In 1941. Bhave started his own weekly called *Adesh* through which he continued to propagate his views in his usual hard-hitting style. *Adesh* articles became immediately popular with the pro-Hindusabha section of the society in Maharashtra. Even people opposed to Bhave's opinions could not deny the impact of his writings. Some of his stirring articles published in *Adesh* are still remembered for their literary merit, although their context is no longer of any value.

*Adesh* finally fell victim to the mob-fury generated by the murder of Mahatma Gandhi. Although Bhave's journalistic career came to an end with the closure of *Adesh* he soon established himself as a prominent litterateur in Marathi. He has tried his hand at various forms of literature and has to his credit twenty-seven volumes of short-stories, seventeen novels, seven plays, and thirteen collections of essays. It is, however, in the short-story that he excels. Indeed Bhave is among the pioneers who set new trends in Marathi short-story in the post-war period.

Shedding its old narrative form short-story in Marathi had come into its own during the twenties. Writers like Phadke and Khandekar had enriched it with new techniques of plot-construction and subtleties of style. Since the forties a further change came over the form. It acquired a deeper psychological vein and its power to portray life in all its complexities deepened. Bhave was one of the foremost writers who played a leading role in this new movement which ultimately revolutionised the short-story in Marathi literature. Although writers of this new school were all in a sense realists, each had a distinct style of his own. In Bhave's hands, the short-story acquired a passionate freedom and a profusion of expression. With his rare mastery over words he produced an amazing emotive effect—a quality in which he has few peers in Marathi. He has tackled innumerable themes but is at his best in love-stories. The power of sex and love in human life in all their intricate aspects has been effectively brought out in his stories.

Of his novels, *Akulina* is his best effort. Adopting the "Letterform" Bhave describes in it the desperate attempt made by a girl with a disreputable family background to lead a pure life. His plays include one which deals with the glorious life of the legendary Rajput queen Padmini.

Bhave's services to literature have been recognised on many occasions. He was honoured with presidentship by the Baroda and Thana Literary Conferences. The Marathi Dramatic Conference chose him to preside over its session held at

Ahmednagar in 1964. The highest honour came in 1977 when Maharashtra Literary Conference elected him President of its 52nd Session held at Poona.

A man of strong likes and dislikes Bhave combines in him faith in the idealist traditions of the Hindu culture and a passionate zest for life which is typical of the modern man. He deplores the young generation's attitude of uncritically adopting western ways. Indeed in social and religious matters, his views might sound old-fashioned to the modern ear.

In literature although the critics consider him a leading exponent of the "New" story, Bhave himself denies having anything to do with the new movements like realism in literature. He condemns the irreverent and cynical attitude of the post-war generation of writers who find life meaningless and futile. He accuses them of being obscure and obscene. According to him the function of literature is to ennoble, exhort and inspire. That literature is great which contains great characters and a noble message. The real distinction is not between "Old" and "New" literature but between "Good" and "Bad".

In 1949 Bhave shifted to Dombivali—a Bombay suburb—where he has since been living with his wife, Prabhavati.

*Smarani (Reminiscences); by P. B. Bhave; Pratham Purushi Ekvachani; Bhave's Autobiography; (serially appearing in Marathi Magazine, Hansa); Special Bhave Number of the Magazine Rudravarni (June-July 1977); Gangadhar Gadgil's article on Bhave in his Critical Work, Khadak Aani Pani.*

V. G. LELE

## BHAVE, VINOBA

See under Vinobha Bhave

## BHAVSAR, CHUNILAL (SHRI MOTA) (1898-1976)

Chunilal Bhavsar was born at Savli (in the present Baroda district of Gujarat) on 4 September, 1898, in a very poor family of Bhavsar caste of dyers. He was the second of the four sons of Asharam Bhagat, an opium addicted dyer who always enjoyed *Bhajans*, and Surajba, a hard-working religious lady.

Chunilal passed his childhood at Kalol (Panchmahal district) in a wretched locality of the town. At the age of six or seven, while in a primary school, sensitive Chunilal acutely experienced the helplessness on account of his family's dire poverty and social backwardness when his father was mercilessly beaten and detained by a police constable on a false charge.

Since that incident he decided to be a man of importance (like that of Taluka Mamlatdar) in order to gain social recognition and respect. To achieve that he felt the need of further education. He joined Kalol Anglo-Vernacular Middle School and did the manual work of the school to pay the fees. Being a bright and sincere student he won the affection of the teaching staff and could complete four standards within bare eighteen months.

Even before he completed the seventh standard he did all sorts of menial work in order to relieve the financial burden of his parents.

He passed Matriculation Examination from the Petlad High School in 1919 where he stood first and won a prize. With the financial support of a Nagar lady, Prabhavatiben (She was from Petlad, whom, later on, Chunilal called his spiritual mother) he joined the Baroda College. However, within a year, on Gandhiji's call to youth, with much hesitation and despite his well-wishers' persuasion, he left the college.

In June, 1920, he joined Gujarat Vidyapith (Ahmedabad). Cut off from all financial support he could hardly maintain himself by selling the copies of *Navjivan*, a weekly and doing other menial work. On Gandhiji's exhortation, he left Gujarat Vidyapith, when only three or four months were left for the degree-examination in 1921 and joined Harijan Ashram and Harijan Shala at Nadiad conducted by the Antyaj Seva Mandal (later on, known as the Gujarat Harijan Sevak Sangh) and Gujarat Vidyapith respectively. For doing such activities he was very much harassed by the caste-Hindus of Nadiad and his own caste-fellows.

Onerous task of looking after the Ashram and school along with an acute financial strain (as he had to maintain his parents and other members of the family including his elder brother, Jamnadas, an Arya Samajist and Harijan worker, who was suffering from tuberculosis) drained his energies. With the result, he became a victim of epileptic fits.

After some time he was left only in charge of the Harijan Shala. Fed up with his malady he tried to commit suicide by jumping into the deep waters of river Narmada. But he was thrown out by a gush of the stream. This incident (in about 1923) convinced him that his life was meant for some higher purpose.

In 1924, a Bengali mystic, Shri Balyogi, initiated him into the spiritual life at Nadiad. On his advice Chunilal went to Sanikheda, (Madhya Pradesh) to see Keshavanandaji, a mystic of very high order, and accepted him as his Guru. He continued his *Sadhana* by passing nights only at cremation-ground.

In 1926, (compelled by his mother) he



mechanically married a sickly girl who died within five months without staying with him even for a single day. From 1930 onwards he continuously experienced the deep stillness of mind.

During the Civil Disobedience Movement (1930-1932) he frequently went to jail. In 1933, he shifted to Sabarmati Harijan Ashram (Ahmedabad) and worked as a Joint Secretary of the Gujarat Harijan Sevak Sangh till 1939.

In 1938 he went to Karachi for a change after a serious illness. There he observed Ramjan fasts for forty days and had many mystical experiences. In Benares where he stayed for some time he attained, on 29 March 1939, "Realization", which he termed as *Advait Sakshatkar*. After this event he resigned from the Gujarat Harijan Sevak Sangh and lived with his friends giving them spiritual guidance. He moved to different places including Karachi, Kumbhakonam (in the South), Ahmedabad and the Himalayas.

During the Quit India Movement, Chunalal, now known as Mota (elderly and respectable person), to his close circle, went to Bombay and collected single-handedly an amount of about Rs. 10,000 for the Gujarat Harijan Sevak Sangh to help it overcome its financial crisis with most of its workers in jail.

Between 1946 and 1950 Shri Mota started an experiment of a 'silence-centre' at Sabarmati Harijan Ashram. In 1950, he started Hari Om Ashrams at Kumbhakonam, in 1954, near Rander (Surat) on the bank of river Tapti and in 1955 near Nadiad. Also at Naroda (near Ahmedabad) in 1962 and in 1965 at Phirozepur (in Punjab) he started centres called Maun Ekant Mandirs.

In 1955 Shri Mota felt the need to expand his activities to create social awareness for the upliftment of the Society for which he began to raise funds. Before his death (1976) he collected an amount to the tune of more than one crore rupees which were donated for the purpose of social, cultural, literary, educational, scientific, medical and agricultural research and activities.

Shri Mota passed away on 23 July, 1976 while in trance. As according to his last wish, an amount of more than fourteen million of rupees was collected by July 1981, and utilized for the construction of village primary school-rooms covering 180 talukas (out of 185 talukas) in the eighteen districts of Gujarat.

Clad in Khadi lungi and turban and sometime a scarf on his left shoulder, Shri Mota looked like a care-free person lacking an elitist mannerism. His mode of living was the simplest one.

He was not dogmatic in his religious belief. He

never imposed his views on others.

His thoughts and experiences were reflected in about one hundred and seventy books or booklets associated with his name. Some of his prose-writings were the collection of his letters written to the spiritual aspirants. The rest of his writings were in poetry-form. His writings were a fine confluence of *Bhakti*, *Gyan* and *Karma*.

Shri Mota's life was a saga of adventure in the spiritual and social fields. Throughout his life he lived dangerously. For him, uncertainty was the very salt of life which only brought life close to the absolute certainty—what he termed as God. Whatever Shri Mota did for the society was due to his passion for life. He wanted to create a social climate in which the lowest of the lowly could attain self-hood.

*Iswar Petlikar, Ramesh Bhatt, Ratilal Mehta (ed.), Pujya Shri Mota : Jivan Ane Karya (Guj.) R. R. Sheth's Company, Ahmedabad (1975); Vishnuprasad Somnath Pandya (ed.), Jivan Darshan (Guj.) 3rd edition, Bhagvati Prakashan : Ahmedabad, 1972; Vishnuprasad S. Pandya (ed.), Jivan Pokar (Guj.) 2nd edition, Bhagvati Prakashan, Ahmedabad : 1971 Vasavada Indra (ed.), Jivan Pagaran (Guj.), 2nd edition, Ahmedabad, 1974; Dahiben Chimanlal Patel, Jivan Sopan (Guj.), 2nd edition, Ahmedabad : 1973. Hemantkumar Nilkanth, Nandlal Bhogilal Shah, (ed.), Jivan Manthan (ed.), Mahajan Book Depot, Ahmedabad; 1956; Hemantkumar Nilkanth, Nandubhai Shah, Jivan Parag (Guj.), 2nd edition, R. R. Sheth's Company, Ahmedabad : 1973; Indukumar Desai, Paras Lila (Guj.), 4th edition, Hari Om Ashram Publication, Nadiad-Surat : 1979; Indukumar Desai, Antim Zankhi (Guj.), 2nd edition, Hari Om Ashram Publication, Nadiad-Surat : 1981 and Interview with Shri Nandubhai Shah & Shri Indubhai Desai.*

R. L. RAVAL

**BHOJAK, NAIK JAIKSHANKAR**

—See under Naik, Jaikshankar Bhojak

**BHOJRAJ, SHEWAK (1906- )**

Sri Shewak Bhojraj Motwani was born on 10 October, 1906 at Larkana (Sind). His father Diwan Bhojraj (Bhojal), was the second son of Diwan Chandumal Motwani, a prominent pleader of Larkana.

Sri Bhojraj had three sons. Sri Ram. B. Motwani, the eldest son, was a popular and ardent social worker of the town. In Larkana he had started 'Anand Shewa Mandli' under whose auspices social service was rendered through a free Dispensary, a Reading Room, Public Library. After partition the

"Mandli" is continuing the same work of social service at Ulhasnagar (Kalyan Camp)

Younger brother of Sri Shewak Bhojraj (that is the third son of Diwan Bhojraj) was Sri Balram B. Motwani who himself was a prominent journalist and joint editor of *Hindustan*, Sindhi daily and *Hindwas* weekly. Thus the family in which Sri Shewak Bhojraj was born, was foremost in the service of the town and the state.

Sri Shewak Bhojraj from his school days, was a well-sought after person of a loving disposition enthused with a spirit of social service. There were always gatherings of children around him. He used to assemble children of his neighbourhood and narrate stories to them.

He tried to collect scripts of small dramas, erect a stage on his house-roof, use household bedsheet as curtains and act himself playing a leading role. Under the influence of his poet father, he could also compose nursery rhymes which he used to sing in company with other children.

Though he belonged to high family, he never made a show of it. In fact he dropped his surname "Motwani", and is popularly known as Sri Shewak Bhojraj.

In the year 1921, Gandhiji gave a clarion call to Indian nation for Non-co-operation with British Government. Sri Shewak Bhojraj, responding to the call left the Government High School in which he served and joined the National School in Larkana.

With the rise in the tempo of national movement, a new wave of enthusiasm was generated amongst the students and children. To keep the spirit of awareness and enthusiasm alive, Sri Shewak Bhojraj formed an institution of children in October 1923 namely, Balkan-ji-Bari whose motto was education through entertainment.

The ideals of this institution soon spread to the large towns and villages of Larkana district. Sri Shewak states that children's songs were composed by Maha Kavi Bewas who himself lived in Larkana. Similarly, small dramas played by children in Balkan-ji-Bari, were written by Kavi Bewas, and usually printed in *Gul Phul* a regular organ of Sunder Sahitya published from Hyderabad (Sind). Eventually the popularity of Balkan-ji-Bari reached every nook and corner in Sind and its branches were opened in every district.

To acquire higher education, Sri Shewak Bhojraj proceeded to Karachi from where he started a monthly children's magazine namely *Gulsthan*. He was its Chief Editor.

All his writings appeared under the pen-name of "Dada Gulsthan" and all children lovingly called him "Dada".

During the movement for Indian independence, Sri Shewak Bhojraj courted arrest five times. In the Salt Satyagrah Movement of 1930, and later in 1932 Movement, the British Government sentenced him to two years jail. In 1934 Sri Shewak Bhojraj left Karachi for Bombay. In the Quit India Movement of 1942, he was imprisoned two-three times. In all, he remained six years behind the bars.

In Bombay, Sri Shewak Bhojraj opened the branch of Balkan-ji-Bari from where the movement spread to Maharashtra, Gujarat and other parts of India. Gradually *Gulsthan* started appearing in English and other Indian languages also.

Sri Shewak Bhojraj was drawn to the work and upliftment of the villages as per teachings of Gandhiji. Under the auspices of Balkan-ji-Bari he started an Ashram-School for the children of Adivasi folks, about fifteen miles off Dhanu Road Station (Western Rly), near Bombay. He named it "Bapu Goan" as Gandhiji was lovingly called "Bapu" by children. In the beginning, he along with his (late) wife Vidya Devi went down there and resided in a cottage. Subsequently, it has grown up into an institution with lodging and boarding facilities for the children and has proved to be a Mecca for village and social workers.

Sri Shewak has one daughter who went for higher study in medicine. Now Kumari Sheila Shewak, along with his father has erected a hospital and works for the better health and hygiene of neighbouring Adivasi village. Shrimati Vidya, wife of Sri Shewak passed away lately, a year back. Now the work is carried on by Sri Shewak Bhojraj, "The Rishi of Bapu-Goan" and his daughter Kumari (Dr) Sheila Motwani who have dedicated their lives to the selfless service and upliftment of Adivasi of Bapu-Goan area.

Sri Shewak Bhojraj is also a reputed writer. When he lived in Karachi, he had written the original novel *Shayam Dada* which was appreciated by the public.

All his writings in *Gulsthan* under the pen name of "Dada Gulsthan" reflect his depth of understanding, insight in child-psychology and richness of mind.

*Birth date and duration of imprisonment etc. are given by Sri Shewak Bhojraj in his letter; other material and incidents of his life are from personal knowledge of the contributor, as Sri Shewak Bhojraj was his contemporary colleague, born and brought up in the same town of Larkana (Sind).*

### BHOLE, KESHAVRAO (1896-1977)

Keshavrao Bhole, the famous music director of Prabhat Film Company of Pune (Maharashtra) was born on 23 May, 1896 at Amaravati in Maharashtra. His father was an Engineer and was a respectable personality of the town. Keshavrao was his youngest son. He was a posthumous child. He was a scholar of Sanskrit and wanted to be a Professor of Sanskrit. His mother pursued him to go in for Medicine and Keshavrao obeyed his mother.

Keshavrao was a wellread person and Sarat Chandra Chatterjee was his favourite author. He also studied closely the political and social thoughts of Tilak, Agarkar and Dadasaheb Khaparde, the leading personalities in the social and political life of the country. Among the western writers he was fond of Andre Maurois and Bertrand Russel. His favourite hobby was music. His father used to play *Sitar* and his mother was gifted with a melodious voice. No wonder little Keshav also developed a taste for music.

Keshavrao also could sing well and had an ear for music. In those days music was banned from respectable Brahmin families. Thus it was not possible for him to take formal instructions and guidance in music, though of course he had a keen desire to do so. And yet under these circumstances he learned music by listening to recorded music of well-known singers as well as by attending the programme and concerts of famous artists.

After coming to Bombay for higher education in medicine, he got wide sphere for his activities in music. He could witness performances of some artists of India. To get a feel of classical Indian music, he saw many musical Marathi plays. He worked as critic of the musical performances of well-known singers under the pen-name 'Ekalavya' in *Vasundhara*, a weekly in Marathi. Ekalavya's column was very well appreciated then because of its non-partial and just appreciation. In a short span of time, he himself started directing the musical scores of some Marathi dramas. He was involved in the cultural activities of Bombay metropolis to such an extent that he could not appear for final M.B.B.S.

V. Shantaram, the famous Indian Film Producer and Director, invited Keshavrao in his Prabhat Film Company to work as a music director. He joined Prabhat and worked with him for ten years. During this period he ordered the books on cine technique from Europe and studied the same meticulously.

The first movie for which he provided music was Prabhat's *Amritmanthan*. The music of this movie became extremely popular. Later he gave music to Sant Tukaram, Rajput Ramani, Duniya-na-mane, Santa Sakhu, Kunku, Maxa Mulaga, Santa Dyananeshwar and Daha Wajata (at 10 O'clock). Even today people enjoy the music of these movies produced some decades ago.

In scoring and composing of music, he gave importance to words as well as to tunes. His practice was to read and digest the theme of the film first and then to compose music. Very often he used the minimum number of musical instruments just to give more prominence to the wordings of the song and singer's voice.

Keshavrao, later joined A.I.R. Bombay and worked as a producer of Light Vocal section of music. He encouraged and guided hundreds of amateur Maharashtrian boys and girls who aspired to learn music. Shrimati Suman Kalyanpur, the famous playback singer of today and late famous music director *Padmashree* Vasant Desai also owed a great deal of debt to Keshavrao.

Keshavrao was a revolutionary person in his social thought also. His was an intercaste marriage, he a brahmin having married Gomantak Maratha girl. He encouraged his wife to act in Marathi plays. His wife Shrimati Jyotsna Bhole has carved a name for herself in the history of Marathi dramas. She is one of the top-most female songstresses of Maharashtra. Keshavrao encouraged ladies in this field of music and stage because he wanted them to come up in this field.

Keshavarao has authored many books on music in Marathi. Some of them are *Awajachi Duniya*, *Antara Astai*, *Maze Sangeet*, *Shudha Sarang*, *Sangitache Mankari*, *Vasant Kakanchi Patre* etc. He also wrote an autobiography entitled '*Je Athavale Te*'. Some of his books are prescribed as text books in Bombay University for the students who offer music as their subject at degree level.

Keshavrao was a likeable person. He collected people around him. He also developed a library with a sizeable collection of precious and rare books of different subjects. This shows his quest for knowledge. He had a big record library in which there are some of the oldest of discs and hundreds of tapes. He was very polite, gentle, accomodative but he never compromised on his principles. He was a man of great discipline.

Keshavrao had a happy married life. He had three sons and a daughter. His daughter Shrimati Vandana Khandekar, who took lessons from him in his lap, is now a promising artist in the field of music and

Marathi plays. His wife Shrimati Jyotsnabai still gives performance of vocal music.

Keshavrao is great not because he made lasting contribution to music but also for his revolutionary thoughts of encouraging his wife to act in Marathi plays. This gave a respectable place not only to Marathi plays but also to female artistes who acted in those plays. Today they enjoy a status which is enjoyed by women in teaching, legal or medical profession. The female play artistes of Maharashtra are highly obliged to him. He died in November, 1977.

*Smt. Jyotsna Bhole-Antarichya Khanna, Poona Vinus Prakashan, 1966; Shri K. V. Bhole, Antara, Mouj Prakashan, Bombay, 1967; Astai, Mouj Prakashan, 1962; Majhe Sangit Rachana and Digdarshan, Mouj Prakashan, 1964; Vasant Kakachi Patre, Vinus Prakashan, Pune, 1964; Je Ahavate te, Prestige Prakashan, Pune, 1974; Interview with his wife Smt. Jyotsna Bhole.*

ROHINI GAWANKAR

#### BHONSLE, ASHA (1930- )

Asha Bhonsle is the younger sister of the 'Melody queen' Lata Mangeshkar and a famous playback songstress of the Bombay films. Asha hails from Mangesh, a village in Goa. Quite like her sister she has inherited music from her grandfather Ganesh Bhatt, a temple priest, adept in devotional music, and father Dinanath, a master musician. Born on 8 September, 1930 she began to receive informal training in vocal music since her early childhood at the family choir where mostly classical songs of devotional nature were sung.

On the untimely demise of her father, due to the adverse family circumstances, Asha had to choose career in films at an early age of thirteen without completing her education. She had to struggle hard and face frustrations in earning livelihood and carving out a place in her profession. During that difficult period she married Shri Bhonsle, a Rationing Inspector of meagre means. Marriage increased her responsibilities. In a state of pregnancy she had to run from studio to studio in different parts of Bombay to seek some assignment but the well-established lady singers would not allow her to gain a footing and be a competitor in their profession. But Asha never slackened her determination, efforts and hope to achieve her cherished aspiration some day.

Besides the formidable competition she had to face, another handicap of Asha was the resemblance of her voice to that of her sister and lack of scope for a duplicate. Therefore, she made every possible endeavour to change her voice but could not succeed. At last, quite surprisingly, after delivery her voice became slightly heavier without being less melodious. This became a happy augury for her to make up the way in her career. At the same time music director Hansraj Bahal discovered potentialities in her vibrating voice and gave opportunity to her to sing in film 'Chunaria' in 1948. In this trial she acquitted herself very well. Subsequently several other music directors particularly O. P. Nayyar also recognised her talents and extended patronage to her. She sang almost all the songs of the heroine Vajantimala in film 'Naya Daur'. This brought Asha Bhonsle into the lime light and enhanced the reputation of O. P. Nayyar.

Since then Asha has sung numerous songs of various kinds including cabarets for varied films and has become exceptionally well up in light music sung in carefree style which is an admixture of western vocal music and Indian folk songs. In this mixed style Asha has gained mastery and has no rival. She is equally accomplished in singing classical style based songs. But the excellence of her songs lies in the melodious expressions of varied moods and emotions. In depicting the feelings of joyousness and expressions of frustrations and disappointment in love she is superb. Hence she has acquired so significant a place in modern film music that it is difficult to conceive of it without her. Her enchanting melody is found best expressed in her songs 'Raton Ko Chori Chori Bole Mora Kangna' in film 'Muhabbat Jindgi Hai' and 'Barso Re Har Bairi Badarva Barso Re' in film 'Phagun'. In film music her versatility is doubtless. Next to Lata Mangeshkar her songs are most popular among the masses. Piano is her favourite musical instrument. Her performance jointly with her present husband Rahul Deb Barman at Albert Hall, London, was highly appreciated.

Asha has great admiration for the melody of Lata Mangeshkar and musical concert of O. P. Nayyar. She has sympathy for the new entrants in the profession. Believing that sustained endeavour is the key to good luck in life, she exhorts them to be dedicated to their calling. Her way of life is unostentatious. Prone to laugh heartily, she creates humorous atmosphere around her. She is neither interested in seeing films nor in listening to her own recorded songs. She prefers to spend her spare hours

in the midst of her family at home and takes delight in cooking. She has two sons Hemant and Anand and one daughter Varsha.

*Sangita Verma : Asha Aur Uski Awaj (In Hindi).*

H. L. GUPTA

### **BHOOMARADDI, BASAPPA VENKAPPA** (1885-1968)

Basappa Venkappa Bhoomaraddi was born on 10 May, 1885 at Bannikoppa, Yalburgi taluka, Raichur district. His father was Venkappa and mother Tungavva. Basappa had another brother and a sister. The family had no property worth the name. Basappa went to school in Bannikoppa. Basappa was very clever. But family circumstances forced him to discontinue his studies at the VI standard.

Basappa started his career as a clerk in an oil shop at Koppal. After gaining experience, he returned to his native village, Bannikoppa and opened a small grocery shop. His energy and cleverness attracted the attention of one Yarashi of the same place who sent him to Gadag as a cashier in his commission-shop. In the meanwhile, Basappa was married to one Tippamma who played a very important role in his family life.

Gadag, a taluka place in Dharwad district, is also a business centre particularly a cotton trading centre. Basappa on coming to Gadag learnt all the trade techniques. Basappa's honesty and businesslike methods resulted in the owner of his shop taking him as a partner in his business.

The credit of starting bus services in interior places in North Karnataka goes to Basappa. In 1917, he started a bus service between Bagalkot and Ilkal in Bijapur district. Later on, he ran a number of buses in Hyderabad State for about sixteen years. The Nizam's Government purchased all his buses. In 1936, Bhoomaraddi got back all the money that he had invested from the Nizam's Government and left this business. His advice to the workers in his bus service was "work more and earn more". From the bus business, he switched on to oil-producing business. His oil business in North Karnataka prospered to such an extent that he started sending oil to the Bombay market. Later he started oil mills in Bombay, Amreli in Saurashtra and Rayapur in Madhya Pradesh etc. Since his activities were concentrated in Bombay, he opened an office there. He opened more and more mills in Bombay for the manufacture of ground-nut, mustard, sesam and coconut oils.

At this time, Basappa decided to prepare spare parts required not only for his mills but also for others. He manufactured improved versions of German expellers under the name 'Oil King'. The work done by Basappa in manufacturing oil-producing machinery deserves to be written in golden letters.

Basappa who had travelled the whole of India a number of times had a desire to visit western countries, in particular, Germany, to study the business and production of machinery. Accordingly he commenced his journey to the West. But on account of the commencement of the Second World War, he had to cut short his journey at Aden and return to India via Colombo.

Along with the activities mentioned so far, Basappa started others—hotel business in a place like Bombay, printing press, motion-picture production, chemicals, cotton-mill, stone-crushing industry. These are a few of his other activities. He was also interested in forward market; in particular, he had a special aptitude for gold, silver and cotton business.

He was an expert in Kannada, Marathi, Urdu, Hindi and Gujarati languages. Though Basappa had not received English education he never felt that this was in any way wanting. Wherever he went he would talk to those people in their mother-tongue with ease and hence he was never considered as a person different from that region.

With so many activities spread over many fields, Basappa felt the shortage of honest workers. Added to this were the difficulties that he had to face from the Income-tax and Sales-tax departments. They asked him to pay all at once Rupees twenty lakhs in advance in the form of tax. He was fed up with the worldly affairs and as a result he gave away some of his property to his relatives who were working with him and the remaining he sold away and gave the proceeds in charity.

Basappa was always sympathetic towards the illiterate and felt that they should become literate and also become a valuable property of the nation. For the advancement of Arts, Culture, Commerce and Science, he has donated lakhs of rupees and has thus been responsible for the progress of the nation. He had a broad vision and deep sympathy for the problems facing the country. If any person equipped with a full knowledge of his industrial problems came to him for help, Basappa not only helped him with his sound advice but also with the money necessary. His idea in doing this was really the solution to the problem of unemployment, since thousands of people would be employed in such concerns.

The huge amounts that he gave away in charity to the educational institutions and the help and co-operation that he rendered to them show that according to him, if the country is to prosper everybody should be literate. Many times he felt that though he could not receive full education at least his countrymen should be educated and hence for those who desired to go ahead in any field he always helped, irrespective of caste and creed. Basappa showed a special inclination towards the spread of engineering and commerce education.

Basappa used to write his daily diary. Unless he completed his daily worship he would not drink even water. A number of institutions recognizing his great personality honoured him. The Karnatak Liberal Education Society made him the President of their Society for many years. The Bombay Merchants Association honoured him in 1944 publicly and gave him the title 'Oil King'. The Bombay Basaweshwar Philosophical and Cultural Society felicitated him in 1967.

*Danshoor* Basappa was a man of great culture. He had no issues of his own. His wife Tippamma was an ideal wife of this ideal husband. He lived the life of a 'Karma Yogi'. He was a person who saw God in Work. He died on 24 August, 1968.

*Bhoomaraddi Basavappanavar* by Dr. Mallikarjuna S. Latthe, published in Kannada by Veerusharva Adhyayana Samstha, Gadag.

K. S. SAVANUR

## BHUYAN, HIRANYA CHANDRA (1905-1973)

Dr. Hiranya Chandra Bhuyan was born at Raha, near Nowgong in Central Assam, in 1905. His father Gopal Chandra Bhuyan was a school teacher. From the very beginning Hiranya Chandra Bhuyan distinguished himself as a brilliant student and was a pet of his teachers. In the Matriculation Examination, conducted by the Calcutta University, he stood first in the Assam Valley and in the Intermediate Science Examination, appearing from the Cotton College, Gauhati, he again secured the first position. He then joined Presidency College, Calcutta, and passed B.Sc. in 1927 with honours in Physics, securing a first class. Two years later he took his Master's degree in Physics from Calcutta University standing second in the first class. The works of Professor C. V. Raman, the Nobel Laureate of India, had a profound impact on his young mind and inspired him to pursue the career of a scientist.

In 1929 Bhuyan joined Cotton College as a Lecturer in Physics. As a teacher he was loved and respected by all. His pleasing manners, kindness to his students and above all, vast knowledge of the subject he taught had attracted many a students to him. The Physics Department of Cotton College, under the inspiring leadership of Hiranya Bhuyan and some of his illustrious colleagues, soon became one of the best in eastern India. In 1947, after serving for nearly seventeen years and at a rather advanced age of forty-one, he left for England for higher studies. In 1949 he was awarded the Ph.D. degree by the Bristol University for his research in theoretical physics—"Crystal Imperfections." The renowned physicist Dr. N. F. Mott was his supervisor at Bristol.

After returning from England Dr. Bhuyan rejoined Cotton College in his earlier post. A true disciple of C. V. Raman, Dr. Bhuyan wanted to continue his research activities. Unfortunately, Assam in those days had hardly any tradition of scientific research. Moreover, proper facilities for research and post-graduate teaching being not available in the College in which he served, Dr. Bhuyan was unable to fulfil his life's ambition. Instead, circumstances had soon drawn him from the field of research to educational administration. In 1951 he was appointed Principal of Cotton College, though a very dignified post, was certainly unsuited for his intellectual attainments. In the following years he held other important offices under the State Education Department—Director of Public Instruction and Secretary to the Education Department, Government of Assam. He was also for a short time a member and then Chairman of the Assam Public Service Commission. In holding these important offices Dr. Bhuyan exhibited remarkable competence and personal honesty. On 23 February, 1960 he became the Vice-Chancellor of Gauhati University. His tenure in the University was, however, not a happy one. In his attempt to tone up the University administration, or to introduce reforms of any kind, Dr. Bhuyan found stiff opposition, nay, hostility from the coterie having vested interest in the University administration. Most of his reform measures, therefore, did not materialise. Being disgusted he submitted his resignation in March 1962. A greater amount of tact and firmness might have helped him in overcoming his problems. It must, however, be said to his credit that he was a humanist and through human approach only he wanted to win sympathy and support of his opponents. Since then, till his death at Shillong on 23 December 1973 at the age of sixty-eight, Dr. Bhuyan was actively associated with a number of educational



and cultural programmes of the region. He was the brain behind the Assam Science Society and all throughout its period of infancy he continued to guide it with his vast scientific knowledge and experience. In fact, with Dr. Bhuyan in the lead, the Assam Science Society had done a yeoman service in disseminating scientific ideas in the north-east region.

Tall and handsome with arresting eyes Dr. Hiranya Chandra Bhuyan was indeed a charming man. He was amiable and hospitable and was gifted with the power of oratory, well marked by his selective use of wit and humour. Though cut off from the mainstream of research activities owing mainly to his preoccupation with educational planning and administration, he always distinguished himself as an erudite scholar of science both in private and public appearances. Dr. Bhuyan had the reputation of always giving a helping hand to young scholars and scientists. Though an exceptionally meritorious student, his interests did not remain confined to studies alone. He was a very good sportsman and always encouraged games and sports. He was a perfect player of tennis and was a tennis star of Calcutta University. In the afternoon, one would often see him in the courts, either playing or imparting lessons to young learners of the game.

As an organiser and promoter of science education Dr. Bhuyan had also left a deep impression in the minds of the present generation of educationists and scientists of Assam. As the Principal of the Cotton College he reoriented its educational activities and made it one of the pioneer institutions of eastern India. He started the College canteen, remodelled the library, laid foundations of the College Union Hall and the new Physics Lecture Theatre. Many of the reforms and programmes which he had outlined during the short period of office as the Vice-Chancellor of Gauhati University, were fortunately carried out soon after he left his job.

*Debo Prasad Barua, 'Bigyani Dr. Bhuyan, Shikhya Samskar aru Gwahati Vishwavidyalaya eta Adhyay' in Dr. Hiranya Chandra Bhuyan Smritigrantha (in Assamese), Gauhati, 1974; Birendrakumar Bhattacharyya, 'Hiranya Chandra Bhuyan Smriti' in Dr. Hiranya Chandra Bhuyan Smritigrantha (in Assamese), Gauhati, 1974; Upendra Kumar Datta 'In memory of Dr. Hiranya Chandra Bhuyan', in Dr. Hiranya Chandra Bhuyan Commemoration Volume, Part III, Gauhati, 1974.*

SHRUTIDEV GOSWAMI

## BHUYAN, SURYYA KUMAR (1894-1964)

Son of Rabilal Bhuyan, a minor official of the district Court, Suryya Kumar Bhuyan was born at Nowgong in January 1894. After his early education at Nowgong and Shillong, in 1909 he was admitted into the Cotton College, Gauhati wherefrom he passed the Intermediate Examination in Arts securing a first Grade Senior Scholarship and Anandaram Barooah prize for the year. He graduated from the Presidency College, Calcutta, in 1913 with Honours in English and secured the Post-graduate scholarship and the Bishnupriya Debi prize. He took the M.A. Degree on the same subject from the Calcutta University and Ph.D. from the School of Oriental and African Studies, University of London in 1938 under the guidance of Professor H. H. Dodwell on his thesis *East India Company's Relations with Assam* which was later published as *Anglo-Assamese Relations*.

Suryya Kumar had to begin his career as a school teacher at Jorhat; till the twenties even the post of a lectureship was not accessible to the local youths however brilliant they might be. He was appointed a Professor in English, Cotton College, Gauhati, in 1918 when in deference to the wishes of the people of the Assam Valley the post was specially created for him. Later he served in various capacities under the government, both Central and Provincial-Inspector of Schools (1941-42), Joint Provincial Organiser, National War Front (1942-43), Publicity Officer, Government of India (1943-45), Director, Department of Historical and Antiquarian Studies, Assam (1947, 1949-52, 1954-57).

A member and Honorary Secretary, Kamarupa Anusandhan Samiti (1921-22 and 1926-29) Professor Bhuyan was associated with the Indian Historical Records Commission and Indian History Congress; of the latter he was the President, Modern Section at Gwalior in 1952 and Local Section at Gauhati in December 1959. He also presided over the session of the Assam Sahitya Sabha at Shillong in 1953 and was nominated by the then Congress government a member of the Rajya Sabha, 1952-54. Finally, he served as the Vice-Chancellor, University of Gauhati, for a term of three years, 1958-61.

Poet, biographer and litterateur, Bhuyan was above all, an antiquarian and historian. Innumerable were the articles contributed by him to journals and periodicals within and outside the State. Even in his teens he wrote *Ahomar Din*, a monograph of Ahom administration, and his literary works, both prose and poetry, deal mostly with episodes of the annals of



Assam. Of his major works, apart from *Anglo-Assamese Relations*, mention may be made of *Atan Buragohain and His Times*, *Lachit Barphukan and His Times*, *Mirjumar Asam-Akraman* and *Swargadeo Rajeswar Simgha*. He was more of an annalist than a historian, but in his mastery of facts, power of exposition and lucidity in style, whether English or Assamese, he was unrivalled.

A temporary deputation to Assam Secretariat in 1950 had enabled him to make a survey of the archival materials lodged at the Records Office, Shillong; and prior to it, his invaluable bibliographical study *Early British Relations with Assam* was published. With his eagle eyes Bhuyan saw that historical studies in Assam depended entirely on collection, preservation and publication of materials which were lying scattered and uncared for in different parts of the province. The missionary zeal and devotion with which he worked to that end had resulted within a few years not only in the collection of a mass of manuscripts in Assamese and Ahom languages, of chronicles, works on religion, astrology and medicine but also the establishment of the Department of Historical and Antiquarian Studies, Assam (DHAS) at Gauhati. In this task he enlisted the support of J.R. Cunningham, then DPI, Assam, A.H.W. Bentinck, the Commissioner, Assam Valley Division and particularly, munificent donor R.K. Handique who provided necessary funds for the creation of a permanent building of the department. Cunningham remarks: 'had it not been for one S. K. Bhuyan, the Department would never have come into being, and were it not for his abilities and devotion of the same S. K. Bhuyan it would have but little to record in the way of accomplishment.' He was the soul of the department and under its auspices aided by a few fellow-workers he compiled, edited and published several manuscript *Buranjis* or chronicles with scholarly introduction, both in English and Assamese, annotations, glossaries and bibliographical notes. Of these *Assam Buranji*, *Kamrupar Buranji*, *Deodhai Assam Buranji*, *Tungkhungia Buranji*, *Asamar Padya-Buranji*, *Padshah Buranji*, *Kachari Buranji*, *Jayantia Buranji* and *Tripura Buranji*, are fountain-head of materials of the History of Medieval Assam. Paying an eloquent tribute to Bhuyan's achievements Sir Jadunath Sarkar at one time remarked, 'Your contributions to basing the history of Assam on the solid scientific basis of documentary evidence, and your tireless work in publishing the sources, will remain as an enduring monument, though you see, at present, no disciple coming forward to continue your work.'

In the bulletins which he issued from time to time, Bhuyan outlined his ambitious programme of the department and, in fact, he wanted to make it the clearing-house of historical researches in North-Eastern India; but his hopes remained unfulfilled when he passed away on 5 July, 1964. Needless to say, Bhuyan earns the gratitude of his countrymen by rescuing from oblivion their past heritage and rousing an interest in the history and culture of Assam amongst the professional historians of India and abroad.

M. Neog and H. K. Barpujari (ed.), *Professor Suryya Kumar Bhuyan commemoration Volume (1966)*; *D.H.A.S. Bulletins*, 1-4.

H. K. BARPUJARI

BHYRAPPA, S. L. (1934-

S. L. Bhyrappa, a Kannada novelist, born in 1934 at Sateshivar in taluq Channarayapatna in the former Mysore State, was the son of Lingannayya and Gouramma. His is the most remarkable name among the recent Kannada novelists. His commitment to older values of Indian social life has made him a centre of controversy. Besides writing fourteen very popular novels, he has written books on philosophy, aesthetics and education. He has brought a remarkable degree of credibility to the characters he has generated. He was mobbed by a huge crowd of admiring youths a few years back protesting against his having "killed" a certain fictional character at a crucial moment in the course of living narrative. This remarkable verisimilitude is his main feature, though the problems he tackles and the bias he seems to display have exposed him to unseemly controversy. Problems and biases hardly touch a fringe of the authenticity of his characters and credibility of the situations he depicts. After schooling in rural areas, he came to Mysore for higher education and did his B.A. in 1957 and M.A. in 1959 getting 1 Class 1st and winning two gold medals. He joined a college at Hubli as Lecturer in Logic and Psychology. After two years, he joined Sardar Patel University in Gujarat and served there for six years as Lecturer in Philosophy (1960-66). Then, he joined NCERT at Delhi where he handled educational theory for four years (1967-71). Since then, he has been Reader in Philosophy and Education at the Regional College of Education, Mysore. His Ph.D. dissertation is on Truth and

Beauty, but he values creativity above everything theoretical and considers his fictional work his main goal, capable though of abstract theorising. His earlier two novels, *Dharmashri* and *Doora Saridaru* (They Removed Themselves) are eminently readable, but did not evoke critical attention. *Vanshavriksha* was an immediate success with family pride for central theme. It has been filmed. *Jalapata* deals with life energy. *Nayi Neralu* (Shadow of Dog) is an interesting phantasy based on rebirth and persistence of memory through several lives. *Tabbaliyu Neenade Magane* (Child, You're Orphaned) deals with confrontation of cultures, attitude to cow providing the base material which has been filmed. *Matadana* is a political satire. Then came his masterpiece, *Grihabhanga*, depicting the break-up of a rural family through senseless cruelty of mother-in-law and indifference of husband, a concentrated form of verisimilitude in the life of the twenties and thirties. To understand how much India has achieved today, a look at this novel suffices. *Anveshana* (Search) is a follow-up of *Grihabhanga* and has little to commend it, except to demonstrate the phenomenon of the author's inability to shake off the living memory of the former novel. After the lull of *Nirakarana* (dealing with renunciation as Indian instinct, remarkable for its style) and *Grahana*, Bhyrappa came out with another masterpiece, *Daatu* (Transgression, also Egress), dealing with the theme of untouchability. The novel gives so many new insights into the practices and patterns of behaviour among various Indian communities and persons that it has stirred up new waves of thought in Karnataka. His most ambitious fictive work is *Parva*, a re-telling of Mahabharata crisis after an on-the-spot study of Indian topography and travel conditions of Mahabharata days. It is eminently readable though lacking in form and its sole goal seems to be showing the humanness of the epic characters sans their halo and restructuring the social setting to conform to realistic norms. As an accomplished tour-de-force, it has value, though enveloped in controversy. His latest work, *Nele* (Foundation) is a tour-de-force of another kind. He goes back to the theme of heredity and poses several problems of generation gap against that fundamentalist backdrop. Whatever the controversies about form, no one can deny Dr. Bhyrappa the tribute due to one who has created so many credible characters, who seem to breathe a life of their own. He received Karnataka Sahitya Akademy award in 1968 and in 1975. He also won the prestigious Sahitya Akademy Award for his Novel *Daatu* in 1975.

*S. L. Bhyrappa : Bibliography. (Unless specified, the publisher is Sahitya Bhandar, Bangalore, Hubli); Anveshana : 1978; Grahana : 1972; Grihabhanga : 1970; Jalapata, 1964; Tabbaliyu Neenade Magane, 1964; Daatu, 1973; Doora Saridaru : 1962; Dharmashree, 1964; Naneke Bareyuttene (Why I write), 1980; Nayi Neralu (Dog's Shadow) 1968; Nirakarana, 1971; Parva, 1981; Matadana, Sharat Prakashana, Belgaum, 1965; Vanshavriksha, 1965; Satya Mattu Saundraya, 1966; Sahitya Mattu Prateeka, 1967; Nele, 1983.*

SHANKAR MOKASHI PUNEKAR

### BIRLA, RAMESHWARDAS (1892-1973)

Shri Rameshwardas, known in his family and among intimate friends as R. D., was born on 4 May, 1892 in Pilani, then an obscure village amidst the sandy wastes of Rajasthan.

Rameshwardas received very little formal education, as erudition in those days was considered to be primarily the concern of the Brahmins. The Vaishyas (the trading community) had to confine the education of their children to a rudimentary knowledge of letters and commercial arithmetic.

Rameshwardas took over reins of the family business at the early age of sixteen and spent the rest of his life in Bombay. He was one of the founding members of the internationally famous House of Birlas whose vast business and industrial complex is spread not only throughout the length and breadth of the country but in many parts of the world. Rameshwardas thus earned for himself an assured place in the annals of the economic development of the country, particularly during the post-independent era. There is no part of India which does not bear the impress of the multifarious industrial, philanthropic or humanitarian activities of the Birlas.

Their products cover a very extensive area ranging from the simplest necessities of life to the most sophisticated modern machines and equipment. Their philanthropic activities likewise are enlightened and embrace several religious and educational foundations, cultural institutions, temples, hospitals, sanatoria and places for general recreation. The place of Rameshwarji's birth, Pilani is now a humming and prosperous township with a most modern university campus. The University owes its origin exclusively to the munificence of the Birla family.

Rameshwardasji enjoyed a unique position among all sections of society in Bombay-business, political and social.

His contribution to the country's struggle for independence was not inconsiderable. Throughout the independence movement he donated most liberally and wholeheartedly to the Congress funds and was solely responsible for the upkeep of Gandhiji's Ashram at Sevagram. Besides, right from 1930 till the last days of his life, Gandhiji stayed in Birla House whenever he visited Bombay. Similarly, other important national leaders, more particularly Sardar Vallabhbhai Patel, at one time or other enjoyed his hospitality. Birla House, Bombay, was the venue of many fateful and momentous decisions of the Indian National Congress. During the Quit India Movement, it was in Birla House, Bombay, that Gandhiji and other national leaders were arrested. The House of Birlas was thus closely and prominently associated with the freedom struggle of the country.

With the help of some of his friends, but substantially with his own princely donation, Rameshwardasji gave to the city of Bombay a well-equipped and most modern hospital. With the addition of the Medical Research Centre just before his death, the utility of the Bombay Hospital is considerably enhanced. With its total strength of six hundred and thirty beds, the Hospital is perhaps the best in the city and has been serving the ailing humanity without distinction of caste, creed or community. The Hospital is attracting patients even from abroad.

It was again solely with Rameshwardasji's generosity that the magnificent hall known as Birla Matu-shri Sabhagruha, one of the finest and the most elegant halls in the city, was built. The Hall forms part of the activities of the Bombay Hospital and remains booked throughout the year for various social, cultural and educational programmes as also for holding business and medical conferences.

Rameshwardasji has to his credit numerous other benevolent institutions. He built an imposing and gorgeous temple in the ancient architectural style at Kalyan near Bombay and a modern Hospital in his home town Pilani. He also built the Raja Baldevdas Birla Krida Kendra at Chaupatty in Bombay. This institution has been a valuable addition to the existing recreational facilities in the city. Rameshwardasji also founded a top-ranking Girls' High School in Bombay. He also built a spacious and fully equipped sanatorium for the benefit of the public in the salubrious climate of Nasik as also several dharmashalas (free guest houses for the

general public) in Bombay and several other places of religious and historic interest.

Thus there was hardly any cause, whether charitable, social or political, which did not benefit from the generosity of Rameshwardasji. His donations and charities run into several lakhs.

Rameshwardasji was a man of noble character. He was a firm believer in God. His business acumen, his versatility and his agile and analytical mind were a legend among his peers. He was distinguished for his integrity and mellowed wisdom among official and business circles who, on many occasions, sought his advice on important matters. The serenity of his temperament and the rare quality of tactful persuasiveness with which he was so richly endowed, combined with his utmost gentleness and simplicity had endeared him to one and all. He enjoyed wide popularity and commanded great respect. Personally, however, he had been most unostentatious. He shunned publicity and preferred to keep away from limelight.

He died in Bombay on 21 April, 1973.

*Material supplied by the R. D. Birla Memorial Trust.*

V. G. HATAKAR

## BISMILLAH KHAN (USTAD) (1916- )

Ustad Bismillah Khan, the *Shahnai* maestro, was born on 21 March, 1916 at Dumraon in Bihar in an illustrious family of *Shahnai* players. His ancestors were court musicians and Taj Khan, the founder of this gharana, was attached to the Nepal Court. Bismillah Khan's father Paighambar Bux Khan—also a renowned *Shahnai* player—was an employee of the Dumraon State.

Bismillah Khan was married at an early age and has five sons and three daughters. A man of very high social status he enjoys international reputation. A highly paid artist he is in great demand at music concerts and with the broadcasting organisations and the record industry in India and abroad.

He is a Shia Muslim of the Pathan stock. He is a deeply religious man. He considers humanism as the true essence of religion.

After elementary education Bismillah Khan, who had developed a love for *Shahnai* at the tender age of six, gave up studies, and became a pupil of his maternal uncle, Late Ali Bux. Under the watchful eye of Ali Bux, probably the foremost *Shahnai* player of the day, Bismillah Khan's potential bloomed speedily and he started his career as an accompanist to his maternal uncle.

Bismillah Khan gave his first public performance in 1930 at the age of fourteen at the All India Music Conference at Allahabad. This was followed by a performance at the Lucknow Exhibition where he was awarded gold medals. His *Shahnai* recital at the All India Music Conference in Calcutta in 1937 where he got three gold medals won wide acclamation.

The Calcutta Conference of 1937 was a pointer that Bismillah Khan had arrived and since then he has not looked back. His recitals run into thousands and it is possible to give only a brief outline of them. He gave recitals in Afghanistan and Pakistan in 1962, in England in 1965, in Canada, in U.S.A. and U.S.S.R. in 1967, in Iran and Nepal in 1968, in Europe and the Middle East in 1969, in Japan and Hongkong in 1970, in South America, the Caribbean Sea countries and some European countries in 1973 and in France and Belgium in 1974.

His *Shahnai* recital in 'Gunj-Uthi-Shehnai'-a music oriented Hindi film—was an unforgettable experience. Based on classical music these tunes of rare beauty and lilt became instantaneous hits. He also played *Shahnai* in a Tamil film '*Shahnai Apanna*'. His Master's Voice has cut numerous gramophone records of his compositions.

He is handsome, well-built, dark complexioned and of more than medium height. His face and eyes are expressive. He is unassuming inspite of his high stature. Extremely courteous he loves solitude. Music is his all absorbing passion. He owns a spacious but modest house in Bhika Shah Gali near Dal Mandi in Varanasi where he lives a simple and unostentatious life. At home he dresses simply in kurta and pyjama (loose drawer). For formal occasions he dresses immaculately in sherwani (long coat), churidar pyjama (tight drawer) and a round shaped black cap.

Fame and honour have come thick and fast to Bismillah Khan and if titles are an indication he has a bagful of them. In 1956 he was awarded the Sangeet Natak Akademy Award for his contribution to Hindustani instrumental music. The National Cultural Organisation awarded him the title of 'Akhil Bharatiya Shahnai Chakravarti'. During his visit to Nepal in 1968 he was awarded the highest medal of the Royal Nepal Art Academy, The President of India conferred on him the title of *Padmashree* in 1961, the title of *Padma Bhushan* in 1968 and the title of '*Padma Vibhushan*' in 1980.

As compared to *Sitar*, *Sarod*, *Sarangi* and *Violin*, *Shahnai* is considered to be a modest instrument with limited capability. But in the hands of Bismillah Khan *Shahnai* has become a force to reckon with. He

has produced music which was formerly thought to be beyond the range and scope of *Shahnai*. He has successfully defied the prejudice and convention surrounding *Shahnai* and won for it a place of dignity and honour. By his dazzling pattern-weavings and ability to play intricate ragas in their pristine purity and by meticulously conforming to their content, form and detail, Bismillah Khan has mocked the detractors of *Shahnai* and thrilled and enchanted the discerning and the raw all over the world. His 'meend' is tranquil in passage and free from the ruffle of accents.

He establishes an almost immediate rapport with the audience. Some of his compositions evoke a sense of spontaneous admiration in the audience and it starts clapping. At times the audience is left spell bound. His forte is Hindustani classical music. But he also dishes out the light fare at a fast tempo when the occasion and the audience demand it. But even when he places emphasis on the rhythm he does not sacrifice the melody.

He considers spiritualism to be the source of his music and believes that musical perfection cannot be attained without it. And when such a mood captivates him his music becomes the journal of a mystic. Bismillah Khan and *Shahnai*, like the proverbial Siamese twins are inseparable; one would be incomplete without the other.

Ustad Bismillah Khan is unquestionably the foremost *Shahnai* player of the day.

*Interview with Bismillah Khan; Published folder containing his bio-data; personal knowledge of the contributor; Shambhu Nath Misra's article published in Dharmyuga dated 12 February, 1967; Shambhu Nath Misra's article published in Saptahik Hindustan dated 22 March, 1970; Shambhu Nath Misra's article published in Parag dated April, 1974; Times of India, 28 January, 1980.*

VIRENDRA KUMAR SHARMA

## BISWAL, DHIRENDRANATH (1929- )

Shri Dhirendranath Biswal was born on 10 December, 1929 at Bhagatpur, Cuttack, Orissa. He was the son of Shri Narahari Biswal and Shrimati Tilottama Biswal. He belongs to middle class Hindu Khandayat family. He married Shrimati Lakshmi-priya Biswal in April 1948. He has five children. Financially Shri Biswal is quite stable.

He passed Matriculation Examination in 1944 from Sayeed Seminary School, Cuttack. He obtained his graduation degree from Ravenshaw

College in 1952. He obtained his law degree from M.S. Law College, Cuttack in 1954.

Shri Biswal was a born actor. He was the dramatic Secretary in Ravenshaw College and M.S. Law College Dramatic Society. The Tikayat Sahib of Dhenkanal invited him to participate in the film 'Sapta Sajya', but he could not get a chance to appear on the silver screen. He was, however, determined to come out in the field of cinema with flying colours.

Shri Biswal is not only an actor but also a director and producer of several Oriya films. He acted in Kedargouri (1983), Mahalakshmi Puja (1955), Dasyu Ratnakar (1957), Parinam (1958), Nuabou (1960), Jiban Sathi (1966), Kie Kahar (1977), Manikjodi (1962), Nabajanma (1964), Dharitri (1972), Gouri (1978), Ramayan (1980), Samaya Bada Balaban (1982), Mana Akasa, Bandhan, Sessa Sraban, Matir Manisa, Sindura Bindu, Krushna Sudama, Bandhu Mohanty, Abhiman, Suryamukhi, Nagaphasa, Suna Sansar, Nijhum Ratira Sathi etc.

He dubbed the film Kansa and Naga Puja in 1959. He was the producer of Manikjodi, Nuabou, Nabajanma, Jiban Sathi, Ramayan, Samaya Bada Balaban. His award winning pictures are Nuabou, Dharitri, Nabajanma, Jiban Sathi. He was judged best actor in 1961, best director of Gouri in 1979. Besides, he got Jaydev Award for the higher contribution for the development of Oriya films, Kabi Chandra award in 1983 and he was honoured by different organisations; presently he is the Director of Film Development Corporation Orissa, Chairman Producer's section, Eastern India Motion pictures' Association, Secretary, Orissa Motion Pictures' Association, Proprietor, Progressive Film Productions and Partner of D.J Productions, an executive member of Kala Vikash Kendra. He is practising law in Orissa from 1954 to 1975.

Shri Biswal is tall, bulky, strong and stout. He generally wears pant and shirt. His manners are simple. He is well-behaved in manners and genial in disposition.

*Personal contact of the contributor with Shri Dhirendranath Biswal*

BIJAYANANDA SINGH

## BISWAS, CHHABI (1902-1962)

Chhabi Biswas was the youngest son of Late Bhupati Biswas. Chhabi Biswas, whose nick-name was Sachindra Nath Biswas, was born on 13th July, 1902 at his then ancestral house at Calcutta, 34 Beadon Street—besides which there is the Kali

Biswas Lane after the name of his grandfather late Kali Biswas.

He started his early education first at a Kindergarten School of Nayan Chand Datta Street, and then he was admitted into Central Collegiate School and Hindu School. He passed the Entrance Examination from Hindu School and then he was admitted into Presidency College and Vidyasagar College. After passing Entrance Examination he became associated with University Institute where he came in contact with Shri Sisir Bhaduri and Shri Naresh Mitra and played active role in amateur theatricals. One could see the dominating influence and subtle touches of the Sisir Bhaduri-School in all his histrionic assignments on the stage and in screen. He was also associated with Kankurgachhi Natya Samaj, Howrah Natya Samaj and Sikdarbagan Bandhav Samaj. His debut in histrionic art began when he joined the Dramatic club in his native village, the Chhoto Jagulia Bandhav Natya Samity and appeared in the role of Bilwamangal which was staged at the courtyard at his own house. His acting in Nemai Sanyas of Sikdarbagan Bandhav Samaj gave him immense popularity.

Chhabi Biswas started his professional life first in Life Insurance Company and then Jute-business. But this was not his proper profession as his talent awaited for full bloom elsewhere.

After initial grooming in the histrionic art in some amateur theatrical and Jatra performances, he was persuaded by the late Priyanath Ganguly, founder of Kali films, to join screen as full fledged Star in the film version of 'Annapurnar Mandir'. His first professional drama staged, was 'Samaj'. His next screen work was as the hero in the film rendering of Tagore's 'Chokher Bali' in which he appeared opposite the heroine was late Suprova Mukherjee. Soon in a stylish personality and handsome appearance, Chhabi Biswas made him a great favourite to almost every producer and director of Bengal. They called upon Shri Biswas to appear in this and that production which had tailor-made role to suit his highly arresting talent and create life for the film as a whole. Those were the glorious days of New Theatres where soon he was asked to appear in quite a number of films made by the different reputable directors and he left the fine imprint of his artistry thereon. His best films at the New Theatres included 'Nartaki' directed by Devaki Bose, 'Biraj Bau' by Amar Mallick and 'Pratishruti' by Hem Chandra.

In his colourful and vibrant screen career for nearly three decades and packed with success, Shri Biswas on a modest count appeared before us in no less than three hundred films—the most memorable

of which was Tagore's *Kabuliwala* directed by Tapan Sinha, and then as the unforgettable specimen of decadent aristocracy in 'Jalsaghar' by Sayajit Roy. The fine glow of Shri Biswas's acting was recently in Ray's 'Kanchanjan' and 'Debi' by Provat Kumar Mukhopadhyay. His last completed film work, which brought an even greater degree of fame and glory to his incomparable art is in *Dadathakur*, film-biography of illustrious living son of Bengal, Sarat Chandra Pandit in which he plays the title role. Two other films he had been working in were *High Heel* and *Surya Sikha*. Some measures of his unequalled popularity will be had from this fact that in each of two the then running Bengali films played an important role. These are *Atal Jaler Ahban*, *Agnisikha*. In recalling some of his other truly great film characterisations, one cannot do without mentioning *Sabar Uparey*, *Singha Dwar*, *Headmaster*, *Sasi Babur*, *Sansar*. The last but never the least, unforgettable character study in Raj Kapoor's international prize-winning film, 'Ek Din Ratre' and 'Jagte Raho' directed by Sombhu Mitra and Amit Moitra.

His matchless flair for character acting never took time and made its mark on the stage of Bengal, where his debut was in Manmatha Ray's 'Mir Kasem'. In earlier days, he became famous as 'Nemai' in Jatra-play. His other stage triumphs include 'Shreyashi', 'Dak-Banglow', 'Chandranath' and 'Dhatri Panna'.

A couple of years ago, he was recognised with special badge of honour at the state level by the W.B. Government. For one time, he served on the regional Censor Board in Calcutta.

In 1957 he went to West Berlin as a member of the Indian film delegation where 'Kabuliwala' was shown as India's entry. In 1961, he went to Indonesia with another film delegation.

Chhabi Biswas, the most outstanding actor of Bengali stage and screen died on Monday 1 June, 1962 in a tragic car-accident on Jessore Road at Ganganagar near Dum Dum Air Port, about eleven miles from Calcutta. He was brought profusely bleeding from the place of accident in a lorry to R. G. Kar Hospital where he was declared dead. He was about sixty. Bound for his home at Chhota Jagulia under Barasat subdivision, 24 Parganas, Shri Biswas was driving his own car when it was involved in a head on collision with a van. Death came with such stunning suddenness to this peerless film and stage-star of Bengal that it gripped the entire city with a overwhelming sense of grief. People belonging to the various walks of life flocked to the R. G. Kar Hospital to have a last look at this Prince among the artistes of not only Bengal but the whole of India. Almost every

artiste, worker and technician of the stage and screen of Bengal turned up in a short while at hospital and paid his or her last respect to the deceased who was to the entire film and stage-worlds of the state, their dear old 'Chhabida'.

Midnight funeral procession carrying the body of Chhabi Biswas reached his residence in Regent Park. On the way it halted in front of many of the cinema halls. The funeral took place in Keoratala burning ghat in the early hour of Tuesday. A large number of friends and admirers went to the burning ghat and paid their last homage to the most beloved screen and stage-star of Bengal who invested every single work of his with an intimacy which only he was capable of evoking.

Innumerable admirers, colleagues are mourning the irreparable loss of this priceless actor who was true lover of the screen and stage-art with his elegantly stylist and tasteful acting. His free and lively acting always bore an unmistakable stamp of colourful personality and an impeccable sense of characterisation which used to radiate for full three decades not only his particular piece of portrayal but instilled life into the whole frame of the film or stage-work in question. Every one who came in touch with his magnetic personality will recall with pleasurable pain his unfailing courtesy, his amiable disposition and capacity of adjusting himself to all conditions as also for infusing into his colleagues and others a wonderful sense of self-confidence and above all his bright wit and infectious gay humour.

Death cannot remove from the minds of his millions of artistes the true Bengalee and the fine gentleman in him who never had an enemy.

Sri Biswas left behind him his widowed wife, besides two sons, one daughter and grandsons.

*Sonar Dag* edited by Gouranga Prasad Bose; *Amritabazar Patrika*, 12 June, 1962.

PRADYOT SENGUPTA

BORGES, ERNEST JOACHIM JOSEPH (DR)  
(1909-1969)

Dr. Ernest Joachim Joseph Borges, M.S., F.R.C.S., one of the most eminent surgeons of our country and an outstanding cancer specialist, was born on 7 September, 1909 in the village of Ucassaim, Bardez, Goa. Son of Shri Cajetan Francis Borges, Deputy Secretary of the former Bombay Government, Dr. Borges was brought up in an



atmosphere of piety, music and good humour, under the paternal guidance of his father.

Dr. Borges had an excellent academic career. He passed his Matriculation from St. Xavier's School and his Intermediate Science from St. Xavier's College of Bombay. He then joined the Grant Medical College from which he graduated in 1931, securing the Charles Morehead prize in Clinical Medicine. In 1934, he went to England for the F.R.C.S. Examination. However, a prolonged illness forced his return to India in 1935. He started his career as a Tutor in Surgery at his *alma mater*, the Grant Medical College, and passed his Master of Surgery of the Bombay University in 1939 with distinction. He started his surgical career, however, at the Civil Hospital of Ahmednagar where he worked for about three years as Honorary Surgeon. He was soon taken up on the Surgical Staff of the Tata Memorial Hospital of Bombay in 1941. In January 1945 he proceeded once again to England and obtained the Fellowship of the Royal College of Surgeons (F.R.C.S.) of London within the short period of six weeks.

After visiting Cancer Centres in the U.S.A. and Europe, Dr. Borges returned to his work at the Tata Memorial Hospital, where he plunged with singular devotion and dedication, and almost missionary zeal, into his true vocation, which was to win him laurels both in India and abroad. He was recognised as a brilliant surgeon, sure in his diagnosis and skilled in operation. His name soon became a household word in the country. In appreciation of his outstanding devotional work of about twentyfive years, he was appointed Chief Surgeon and Superintendent of the Hospital in 1966. He held both these posts till his premature death on 3 March, 1969. Ironically this Surgeon of outstanding expertise, an eminent cancer specialist who had brought solace to numerous patients and had sacrificed practically his whole life in fighting cancer, had to fall a victim to the same foul disease at the age of fifty-eight years.

During the last years of his life, Dr. Borges was also Honorary Surgeon to the Bombay Hospital, Honorary Consultant Surgeon to the Indian Armed Forces, the Western Railway Hospital, the Naval Hospital Ashvini and the Jagiivanram Hospital.

Several honours were conferred upon Dr. Borges by his profession, by his church and by his country. He was the recipient of two Fellowships of the International College of Surgeons (F.I.C.S.) and of the Indian Academy of Medical Science (F.A.M.S.). He was the founder-Fellow of the Indian Academy of Medical Sciences and a founder Member of the Tagore Educational Society. He was a recognised

teacher of Post-graduate students of Surgery and an examiner for the Master's degree in Surgery for Bombay and other Indian Universities.

Dr. Borges had the singular distinction of being honoured by Pope Pius XII with the title of Knight Commander of the Pontifical Order of St. Gregory the Great (K.C.S.G.), in, 1961. In 1964 he was elevated by Pope Paul VI to be the Privy Chamberlain with Cape and Sword, in view of his exemplary conduct and selfless devotion to duty. Dr. Borges was one of the few Catholic laymen in the world to be so honoured and included in the Papal Legate's entourage for the 38th International Eucharistic Congress in Bombay.

Dr. Borges was the founder member of the Catholic Medical Guild of St. Luke, Bombay, and was thrice elected its President. He was also the President of the Indian Federation of Catholic Medical Guilds and Vice-President of the International Federation of Catholic Medical Associations. He was the President of the 3rd Asian Congress of Catholic Doctors held in Bombay in 1964. He represented India in the World Congress of Jesuit Alumni held in Rome in 1967.

The President of India bestowed on Dr. Borges the national award of *Padmashree* in 1966.

Dr. Ernest Borges was, no doubt, a surgeon of world renown, who enhanced the reputation of the medical profession of our country in the other developed and developing countries by his unique technical skill and lifelong selfless work in a spirit of dedicated service. While at work, he forgot himself, as his mental and physical concentration was attuned to the accomplishment of one tremendous task of diagnosis and laboratory test to enable him to locate the cancerous tissues, examine their ravages and ascertain their advance, and then, like a soldier, fight the lethal foe lurking within the body of his patient. Though physically lean and spare, he showed enormous reserves of strength and nervous energy, working often from morning till late at night, operating for hours-sometimes fourteen hours a day-continuously. Though possessed of slight and supple build, his decisive movements spoke of great self-confidence in his own domain. Every minute in the theatre was planned; and he operated so methodically that he never seemed hurried. To the patients of all nationalities and creeds who flocked to him for treatment, he accorded freely of his time and surgical expertise, irrespective of their wealth or social position. His preoccupation with the operation theatre did not, however, preclude him from being genial and gentle with his suffering patients, for his innate humanity never let him forget that he was



dealing with human material, first and foremost. Patients flocked to the hospital insisting on his services, and his alone.

The last and biggest sacrifice Dr. Borges made for humanity was, when, inspite of being operated upon only a few months before his death, and knowing the nature of his treacherous disease, he kept at his post and performed his duty until his bitter end.

Dr. Borges's fame as a doctor and a surgeon, however, formed but one facet of a varied and colourful personality. He was requested to participate not only in international surgical and cancer congresses but also called upon to make speeches, in the field of Obstetrics and Gynaecology. As a scholar he had contributed several papers and as an excellent speaker he has delivered many speeches. He had a brilliant capacity to logically analyse problems with the quickness and precision of an outstanding advocate. While speaking, his sense of spontaneous and genuine humour, devoid of bitter sarcasm, and his capacity to hold his audience spellbound, were well-known.

Notwithstanding the strenuous and time-consuming tasks of his medical profession, Dr. Borges had ample time for the family and social gatherings. He was a model husband, an exemplary father, and a very sociable man and good mixer, full of *joie de vivre*. He was a highly cultured man with a deep understanding of music and love for literature. He played the violin and enlivened any party with song and humour. The manner in which he led the Indian delegation in a repertoire of Goan folk songs at the Banquet of the Manila International Catholic Medical Congress, almost brought the whole house to a loud cheer. He was a voracious reader as well, his wit in public speaking being sharpened by his reading Jerome K. Jerome, his special favourite. As a member of the Bombay Philosophical Society, he took keen interest and actively participated, in its discussions.

Dr. Borges's entire existence was a life nobly, selflessly and usefully lived. He was always to see that the sacred right to live was never violated for even the least individual. Honoured by the medical profession, the church, the country and the common people, Dr. Borges has left behind a monument not carved in cold marble nor in the adamant bronze, but his name would ever remain inscribed on the warm, pulsating and ever-grateful hearts of the suffering poor, whose aches he tried to assuage, whose departing years he sought to cheer, and whose hope, the last but not the least, he was.

Men and women from all walks of life vied with one another in catching his glimpse at the last

moment-among them—his wife Grace in stoic grief who had shared 23 years of blissful married life and his children—Anita, Nina, Rita, Eric and Renee.

Bombay has honoured this eminent surgeon by renaming the Tata Hospital Avenue as Dr. Ernest Borges Marg. This new street sign was unveiled on Monday, 13 October, 1969 by Dr. P. V. Cherian, the Governor of Maharashtra. The 7th day of September, the birth anniversary of this cancer specialist, is observed as Cancer Day. In Goa, the road from Mapusa to Ucassaim is also named after the late Dr. Ernest Borges.

*Articles and papers contributed by Dr. Borges to medical journals, Report of Manila International Catholic Medical Congress; Goan Tribute dated 8 May, 1969; Obituaries in Bombay newspapers and medical and other journals; Speeches delivered on the occasion of the unveiling of Dr. Borges' Statue; Encyclopaedia Indica, Vol-I; Information collected by the contributor from the family of late Dr. Borges and his close associates.*

L. B. KENNY

## **BORKER, BALKRISHNA BHAGWANT** (1910- )

Popularly known as Bakibab, Shri B. B. Borker is a noted poet and litterateur of Goa. He achieved name and fame against all odds in life solely by his strong will power and love of life.

He was born on 30 November, 1910 in the village of Curchorem in Goa. His father, a village patil and the head of the joint family, was fond of painting and his mother according to the poet was a fair and accomplished lady. One of his uncles was a lawyer and his maternal uncles were good singers. The poet feels that he must have inherited artistic talents from his ancestors. He was born and brought up in a traditional, rather orthodox Hindu joint family. According to Shri Borker, right from his childhood he was very much fascinated by colours, sounds and words.

Shri Borker did not have any systematic and proper education. He was taught Marathi at home only up to IIIrd standard. Then he completed Portuguese primary education. With some break he completed S S C in English from Dharwar. For some time he taught in English medium schools and then received a teacher's diploma in Portuguese. He was a voracious reader and in his early life he was influenced by the ideas of Tagore. He was a sel-

educated person. Whatever formal education he received was taken against great odds and difficulties. Shri Borker feels that as a child he was not brought up with proper love and care and that he grew up in the midst of turbulent life and difficulties.

Shri Borker's literary career falls into two major periods, viz., from 1930 to 1945 and from 1945 onwards. It was in 1930 that Shri Borker was able to publish his first book of poems entitled *Pratibha* and he was also married to Shrimati Rukminibai Borker. For some time Shri Borker worked as a teacher in English medium school at Mapsa and then did a teacher's diploma to become a teacher in Government Primary school. In this Teacher's Training school he was very much influenced by two of his teachers viz., Shri Ramchandra Shankar Naik and Shrimati Dona Propersia. The latter according to the poet was an accomplished and renowned writer in Portuguese language. Both these teachers recognized and encouraged Shri Borker's poetic talents and introduced him to Portuguese and French literature. Shri Borker feelingly remembers how Shrimati Propersia encouraged, enlightened and gave him a push in life. Other people who encouraged and helped Shri Borker in his literary activities were Shri Yeswant or Bhai Desai, Shri V. S. Khandekar, Shri B. R. Tambe etc., all renowned and distinguished Marathi writers.

Shri Borker started novel writing in the thirties. He wrote three novels viz., *Mawalta Chandra*, *Andharantali Vat* and *Bhavin*. The last of the three novels, was awarded gold medal by Gomantak Marathi Sahitya Sammelan in 1950. Other prose writings include *Kagdi Hodiya* (1938), *Anandayatri Rabindranath* (1963) and *Priyadarshani* (1960), a collection of short stories.

The second phase of Shri Borker's career began in 1946, when Dr. Ram Manohar Lohiya came to Goa and sowed the seeds of nationalist movement. Shri Borker was one of the few who resigned Government job and wholeheartedly joined the movement despite heavy family responsibilities. He wrote a few stirring Konkani and Marathi songs and popularized the freedom movement. Shri Borker had the practical sense to realize that without the active support of the leaders of the Indian National Congress, the movement in Goa is bound to fail. Before arrest and repression started, Shri Borker left Goa and continued his political activities from Bombay.

For eight long years from 1947 to 1955 Shri Borker was busy running two papers in Bombay, one in Marathi called "Ajacha Gomantak" and the other in

Konkani called "Porjecho Awaj". The objective in running these papers was to awaken the Goans in India and explain the Goa problem so that the liberation of Goa is accelerated.

In the midst of all these varied and hectic activities Shri Borker continued to write and publish award-winning poetry and prose. In 1947 and 1950 he published two anthologies entitled *Dudhasagar* and *Anand Bhairavi*. He also did some prose writing on the life and ideas of Mahatma Gandhi. Shri Borker was one of those who actively worked for starting a Konkani section on AIR, Bombay. In 1955 he was appointed as a producer of spoken words on AIR Pune, where he worked up to 1961 and after liberation of Goa was transferred to AIR, Panaji, Goa. He retired from AIR in 1970.

Most of Shri Borker's literary output is in Marathi language and the bulk of it is poetry. In all he has published eight anthologies of Marathi poems and one of Konkani poems. He has published three novels and nine other books in prose some of which are translations. Since retirement he is trying to complete an epic poem entitled "Mahatmayan" on the life and teachings of Mahatma Gandhi.

In recognition of his literary talents, the Government of India awarded *Padmashree* to Shri Borker in 1967 and *Tamrapatra* in 1974. Maharashtra Government also awarded cash prize to some of his books like *Ananda Bhairavi* in 1950, *Geetar* in 1966, *Anandayatri Rabindranath* in 1963 and *Chitraveena* in 1960.

Shri Borker wrote most of his literature in Marathi and achieved name and fame because of the well deserved recognition bestowed on him by the delegates of Marathi literary Conferences since 1934. However, Shri Borker has become rather unpopular and controversial in Maharashtra because in the fierce controversy between Marathi and Konkani, Shri Borker had sided with the Konkani lobby and stated that Konkani is an independent language and not a dialect of Marathi. Hence, Konkani should be developed freely and independently. Today he is one of the key figures in the Movement for developing Konkani as an independent language. He was the President of the Konkani Sahitya Sammelan held in Bombay in 1950 and also President of the All India Konkani Parishad held in Goa in 1967. He has also chaired many Marathi literary conferences. He was a member of the literary delegation to Ceylon in 1963.

After retirement Shri Borker has settled down in Porvorim Bardez, Goa. He has a wife, two sons and four daughters.

*Kunatyecar and Devendra Kar, contributed to*

*Navem Parv*, published by Government of Goa and Diu; *Kamat*, Special issue of the Marathi monthly *Mandavi*, Goa, 1970; *Eka Pidhichem Atmakathan*, 1947-72 published by Mauj Prakashan Bombay, 1972; *Personal Interviews with Shri Borker and his relatives*.

G. G. BAKHLE

#### BOSE, ATUL (1898-1977)

Though his native place was Rasunia (Bikrampur), Dacca, Atul Bose was born on 22 February, 1898 in Mymensingh town, now in Bangladesh. Sasikumar, his father, was a teacher in City School, Mymensingh; the mother being Mrinmoyee Debi.

He passed the Entrance Examination from National Council of Education and was sent to Calcutta to be an engineer. He was admitted to Bengal Technical Institute, the nucleus of the present Engineering College, Jadavpur University. But he abandoned engineering for art after a year to join the Jubilee Art Academy, Calcutta, founded by Ranadaprasad Dasgupta. After studying three years under Dasgupta he joined Government School of Art, Calcutta when Percy Brown was Principal (1916). Here he studied fine art under J. P. Gangooly and graduated with distinction (1918). Graphically Bose was faithful to western modes of expression and never disobeyed the fundamental principles of European academic painting.

After study at schools Bose painted many distinguished persons. Between 1918 and 1924 he painted Dr. Prankrishna Acharyya, Pandit Sivanath Sastri, Satyendranath Tagore, Indiradebi Chaudhurani, Priyambada Debi (Poetess), Sir J. C. Bose, Sir Asutosh Chaudhuri and Dwijendranath Tagore from life.

During this period he won celebrity for a charcoal study of Sir Asutosh Mookerjee, executed from life (1922). When this study of Sir Asutosh, entitled 'Bengal Tiger', was exhibited at Calcutta it created a sensation.

Afterwards he won the Guruprasanna Ghosh Scholarship from Calcutta University to study at the School of Painting of the Royal Academy of Arts, London. From 1924 till 1926 he studied at the Royal Academy from which he received the 'Ivory' and certificate and researched in the British Museum. At the Royal Academy he was under Walter Richard Sickert, A.R.A., and came into contact with the two

famous academicians, Charles Sims and Glyn Philpot who were highly impressed by his performance.

Bose again visited England in 1930. When Lord Irwin, the Viceroy, decided to hang royal portraits in the Viceroy's House, New Delhi, he was selected with J.A. Lalkaka of Bombay, to paint royal portraits after originals in the Windsor Castle and Buckingham Palace. At first he painted two life-size portraits of Edward VII and Queen Mary after the paintings by Sir Luke Fildes, R.A., and Sir William Llewellyn, A.R.A., respectively. Lalkaka executed the portraits of Queen Alexandra and George V. Later, they executed another set of the same portraits for the C-in-C of India.

During this time in London Bose painted two more portraits from life. These were of Sir Edwin Lutyens, the architect and planner of New Delhi and Harrington Percival, the well-known professor of Calcutta's Presidency College. On his return he was assigned by the Government to paint portraits of the new Viceroy and Lady Willingdon after the originals by Oswald Birley and P.A. de Laszlo respectively (1932). He painted Tagore from life (1936). The poet's portrait which he painted at Santiniketan was with him until 1947 when C. Rajagopalachari, the then governor, requested him to present it to the Rajbhavan, Calcutta. A replica of the portrait is in the Bangiya Sahitya Parishad, Calcutta (1941). He also painted several memorial portraits for galleries and museums. Among those the portraits of Michael Madhusudan Dutta (1953) and his consort Henrietta (1954) deserve mention.

Lord Mountbatten sent him to Rangoon to reassemble the Mandalay Hludaw Throne of the Burmese King (1948). This massive teakwood throne (26' x 16½' x 16') brought to India by the British was later presented to the Indian Museum (1902). When Burma became independent the India Government returned it to Burma.

Bose was actively involved in the formation of the Society of Fine Arts (1921). Later, when Maharaja Prodyot Coomar Tagore launched the Academy of Fine Arts (1933), Johan Van Manen and Atul Bose were elected its first Joint Honorary Secretaries. His first one-man show was held in Calcutta in 1939. From 1945 to 1948 Bose was Principal of Government School of Art.

Bose wrote both in English and Bengali and was the author of the book *Verified Perspective* (1944). Rabindra Bharati University conferred on him an honorary D. Litt. in 1970.

On 10 July, 1977, at the age of about eighty, he died in Calcutta.

His notable Paintings include Cry from the ruins, Tibetan titbit, The Taj on the Jamuna, Comrades, Evening glow, Stone breakers, Sunset on Padma, Wintry noon. His notable Portraits include Rastrapati Bhavan; Dr. Rajendra Prasad; (*Parliament House Central Hall*). Raja Rammohun Roy, Surendranath Banerjea, Rabindranath, C. R. Das; (*W.B. Legislative Assembly*) : Rabindranath, Gandhiji, C. R. Das, Subhaschandra Bose; (*Victoria Memorial*) : Raja Rammohun Roy, Iswarchandra Vidyasagar, Michael Madhusudan Dutt, W. C. Bonnerjee, Surendranath Banerjea, Rabindranath, Pandit Motilal Nehru, Gandhiji, Jawaharlal Nehru; (*Asiatic Society*) : Sir Edwin Edgely; (*Bangiya Sahitya Parisad*) : Poet Beharilal Chakrabarty; (*Mahajati Sadan*) and Dr. B. C. Roy. Among the Portraits done by him from life those of Brojendra Kishore Roychowdhury, Surendranath Tagore, Nalini Ranjan Sarkar, Ramananda Chatterjee, Sir John Thomson, Nandalal Bose, Jamini Roy, Poet Sudhindranath Datta, Anna Ornsholt, Sajanikanta Das, Debjani Bose, J. N. Bose, Norris Lindsay Emmerson, Ranoo Mookerjee deserve mention.

*Exhibition of Paintings & Drawings by Atul Bose : Catalogue (December 1939); The Art of Atul Bose by Sudhindranath Datta, The Sunday Statesman Magazine, Calcutta, May 15, 1949; A Comprehensive Exhibition of Atul Bose's Drawings and Paintings 1916-66 : Catalogue : Academy of Fine Arts (September 1967); Shilpisaptak (Bengali book) by Kamal Sarkar (Calcutta 1977); Atul Bose and His Art by Kamal Sarkar, The Hindustan Times (New Delhi), November 20, 1977; Henrietta Photograph (Bengali article) by Kamal Sarkar, Ananda Bazar Patrika (Calcutta), November 18, 1979.*

KAMAL SARKAR

## BOSE, BUDDHADEVA (1908-1974)

Buddhadeva Bose, the *enfant terrible* in Bengali literature, son of Vinaykumari (nee Sinha) and Bhudevchandra, was born on 30 November, 1908 in Comilla (now in Bangladesh), though their ancestral home had been at Malkhanagar in the Dacca district. His mother's death in post-natal tetanus left him totally at the care of his maternal grandparents who provided him the best guidance possible for a would be man of letters.

Born in a Hindu Kayastha family with middle class morals and values and also married to one of the same class, Buddhadeva gradually emancipated himself from its limitations. On 19 July, 1934 he

married Shrimati Pratibha Shome also of Dacca who had already cut a few discs by then and later on turned out to be quite a popular novelist. Their happy partnership bore them three children—two daughters and a son.

Academically brilliant throughout, Buddhadeva matriculated from Dacca Collegiate School with a scholarship (1925), did his Intermediate and Bachelor with Honours (1930) and Master's in English from Dacca University (1931) standing first in first class in the final examination.

Immersed in the world of letters, Buddhadeva cared less for jobs, but could not obviously dispense with one altogether. By 1931 he had made up his mind to settle at Calcutta. Private tutitions were all he could sustain his living by till he joined as a lecturer in English at Ripon (now Surendranath) College. By 1945 when Buddhadeva could make sure of earning a livelihood only as an author, he resigned from the teaching assignment until again in 1956 he was offered the chair of Comparative Literature at Jadavpur University, which too, he gave up in 1963, never to take up a job again. During 1949-51 he was associated with *The Statesman* as a free-lance third editorial columnist. His next assignment was in the capacity of an adviser to the UNESCO conducted Seminar on Adult Education (1952-53), when he was posted first at Delhi and then at Mysore.

Literature and journalism had long been the windows for Buddhadeva's exposure to the West. In 1953-54 a teaching assignment from Pennsylvania College for Women in Pittsburg introduced him empirically with the West. The world-wide Tagore Centenary celebrations in 1961-62 made occasion for him to travel around the globe, especially in the continent. But his real intimacy with the western world grew during 1963-65 : his years of tenure of a visiting lectureship in the Indiana University, Bloomington. His last tour took place in 1968 when the poet was invited to West Germany for a cultural visit.

Buddhadeva, as he once claimed himself, was born, as it were, with itching fingers. He burst into print even before his teens and the first book of poems *Marmavani* (1924) was published when he had hardly left the school. *Pragati* (1927), the ally of *Kallol* and *Kalikalam*, published and edited by him, saw the coming up of a young group of litterateurs from Dacca. But the towering achievement in Buddhadeva's literary career was obviously the publication of *Kavita* (1935) and to steer the quarterly poetry magazine through the course of more than a quarter of a century. From Tagore to the youngest poet in 1962, when the magazine ceased

publication, *Kavita* championed the cause of poetry.

A prolific writer by any standard, Buddhadeva's publications—Bengali and English taken together—number little more than 150-154 to be exact. Except for the brief juvenile exercises in print Buddhadeva's creative period spans from 1930 to '74. From the very beginning to 1945 or around, from 1945 to the mid-50s and thence to the end—these three phases stand out distinctly in Buddhadeva's literary career. From *Vandir Vandana* (1930) to *Draupadi Sadi* (1948), from *Siter Prarthana : Vasanter Uttar* (1955) to *Svagata Vidyā* (1971) in poetry; from *Sada* (1930) to *Maulinath* (1952), from *Nilanjaner Khata* (written 1956/published 1960) to *Vipanna Vismay* (1969) in fiction; from *Hathat Alor Jhalkani* (1935) to *Uttarini* (1945), from *Kaler Putul* (1946) to *Swades o Samskriti* (1957), from *Sanga : Nihangata O Rabindranath* (1963) to *Mahabharater Katha* (1974) in essays and criticism or the long line of translations from Hans Anderson (1935) to Yeats and Motayasu (1973) came in endless succession without leaving any jolt in between, and his creativity never bogged down to an alley. Buddhadeva breathed his last on 18 March 1974.

From the early days of his advent Buddhadeva was a controversial author for his alleged obscenity. At least two of his books : *Era ar Ora* (1931) and *Rai Bhore Vristi* (1971) were banned by the court of law, though readers at large never put them aside. Long discarded for his unorthodox views, the classic story of Risyasinga retold and recast in a modern ethos, *Tapasvi o Tarangini*, at last brought him the Sahitya Akademi Award in 1967. In 1970 the national honour of *Padma Bhushan* was bestowed on him. The state government had to make their delay good by awarding him a posthumous Tagore Memorial Prize in 1974 for his last book of poems *Svagata Vidyā*.

Buddhadeva's versatile literary career may be said to have been conditioned by two major forces, viz., the modern western literary tradition and the growing tradition in Bengal set almost singularly by Tagore. His sojourns to Santiniketan once in 1938 and the other only a couple of months before Tagore's death in 1941 left a deep impression on the younger poet's mind which he recounted in a mesmeric language in his memoirs of the El Dorado. In his later years a leaning towards classical literature—both eastern and 'western—could be evinced very clearly.

Diminutive in structure, shy in nature, Buddhadeva was apparently inconspicuous and timid. But whatever he did or spoke bore the mark of his conviction : his brilliant eyes would sparkle with every stress he laid on a particular point of view or

even at times on a word. In his earlier life he used to put on native dresses but later on switched over to western—especially American style of clothing. Yet whatever his apparel were, he was a staunch Bengalee at heart.

By faith Buddhadeva was averse to politics and more so against communism or nazism. It was on such occasion to combat these two spreading forces that Buddhadeva got himself associated with the Anti-Fascist writers' forum and the Congress for Cultural Freedom, though the association never resulted into an involvement. Free from all sorts of religious prejudices, he was bluntly chauvinistic against the imposition of Hindi as a possible solution to the language problem in India. Till death he remained an unfailing champion of modernity even if he might not have shared the modernists' approaches always. Nature seldom attracted him, Art remained his constant love.

Buddhadeva will be remembered in the annals of Bengali literature at least on two scores : his genuine and catholic love for poetry and for his crystalline sonorous prose.

*Alokeranjan Dasgupta, Buddhadeva Bose (MIL Series)-Sahitya Akademi, 1977; Family papers at Kavita-bhavan. Courtesy : Shrimati Pratibha Bose. She was kind enough also to give an interview to the present contributor.*

SWAPAN MAJUMDAR

## BOSE, DEBENDRAMOHAN (DR) (1885-1975)

Dr. Debendramohan Bose was born in Calcutta on 26 November, 1885. His ancestral home was at Joyshidhi, in Mymensingh district, now in Bangladesh. His father, Mohinimohan Bose was a Homeopath and one of the first Indians who visited the U.S.A. His mother was Sir Jagadish Chandra Bose's younger sister. Debendramohan's uncle Anandamohan Bose was the first Indian Wrangler and a well-known politician as well as educationist.

In 1919 Debendramohan married Shrimati Nalini Sircar, the eldest daughter of Sir Nilratan Sircar. They had three sons and no daughter.

As Debendramohan's father died early, Sir J. C. Bose took charge of his education. Debendramohan's early education started at the Brahma Girls' School. Later he passed his Entrance Examination from the City College, Calcutta. Young Debendramohan came into contact with most of the titans of the period including Rabindranath Tagore, Pandit Sivanath Sastri, Acharya Prafulla Chandra Roy,

Loken Palit, Charu Chandra Dutt, and Sister Nivedita. The Swedish scholar M. Hammergren, who came to India for doing research on the Brahma Samaj also often visited his uncle's house and taught the children English, French and German.

Originally Debendramohan was a student of the Engineering College, Shibpore. But persuaded by his uncle, he took up the study of Physics and in 1906, obtained his M.Sc. in Physics from Calcutta University standing First in the First Class.

After a year's research under his uncle, Debendramohan went to Cambridge and studied for a while at Christ's College. He then worked at the Cavendish Laboratory under Sir J. J. Thomson. In 1912 he took his B.Sc. in Physics from the Royal College of Science, London University. Returning home, he was lecturer at City College for a year, after which he became Sir Rashbehary Ghosh Professor of Physics at the University College of Science.

Dr. Bose obtained his Ph.D. from Berlin University in 1919. He held the Ghosh chair of Physics until 1935 when he succeeded Sir C. V. Raman as Palit Professor. In 1927 he was elected President of the Physics section of the Indian Science Congress and in 1953 he became the General President of the Congress at its Lucknow Session. He was also the President of Post Graduate Council of Science of Calcutta University after Sir Nil Ratan Sircar.

In 1938, after Sir J. C. Bose's death, Dr. Debendramohan Bose became Director of Bose Institute. He continued the Plant Physiological Investigations in the Institute for which it was originally founded. He published a monograph entitled *Sir J. C. Bose's Plant Physiological Investigations in relation to Modern Biological Knowledge* suggesting that Sir J. C. Bose's investigations were mainly of biophysical nature and required to be supplemented by biochemical investigations.

Dr. Debendramohan Bose's original researches fell under three principal groups: first came the study of nuclear collisions and disintegration by means of a new type of Wilson Cloud chamber and photographic emulsions, determination of the mass of Mu-Meson by the photo emulsion method; secondly, the study of properties of simple and complex compounds containing paramagnetic and rare earth ion, interpretation of magnetic moments in terms of Professor Niel Bohr's magnetron, origin of colour of such paramagnetic ions in crystals, discovery of a new photomagnetic effect; and finally, extension of Sir J. C. Bose's plant physiological investigations. From 1938, he took up the study of tracks of ionizing particles. Between 1939 and 1942, together with Dr. Biva Chaudhury, Dr. Bose

exposed a number of photographic plates at Sandakhu and Darjeeling. With these data, Professor Powel along with Ilford carried on researches and eventually got the Nobel Prize.

Under Dr. Bose's guidance, Bose Institute created the first example of producing various scientific instruments for example, the Wilson Chamber. Dr. Bose also wanted to make the Institute the leading centre in India for investigations in Plant Sciences, both in its theoretical and applied aspects.

Dr. Debendramohan Bose's activities extended beyond the narrow confines of science. He took a keen interest in the progress of various social and cultural organisations. He was associated with the governing body of the City College and the Sadharan Brahma Samaj. He was also honorary treasurer of the Visva-Bharati. He was one of the sponsors of the Indian Physical Society and a Life Member of the Indian Association for the Cultivation of Science. He became the President of the Indian Science News Association and for several years, edited its organ, *Science and Culture*. He was also associated with the Asiatic Society of Bengal.

Dr. Debendramohan Bose was perhaps the first among the Indian scientists to have advocated the idea that the various fields of scientific research were interdependent and complementary, and not alienated from each other. He was not only a great scientist, but also a great humanist; a symbol of what may be called 'fineness of a man'. Dr. Bose was noted for his multifarious activities; for example, for his love for sports, western literature and music and deep knowledge of French and German. He was also an authority on Tagore's works.

Dr. Debendramohan Bose died at his Calcutta residence on 2 June, 1975.

*The Statesman; Amritabazar Patrika; Agraja Bijanani (Bengali)-Samarjit Kar; Dr. D. M. Bose Seventieth Birthday Commemoration Volume: Article: Debendramohan Bose - His Life and Activities; J. C. Bose's Plant Physiological Investigations in relation to Modern Biological knowledge Debendramohan Bose (Courtsey/ Ila Biswas).*

SUJATA MUKHOPADHYAY

## BOSE, GIRINDRASEKHAR (1887-1953)

Girindrasekhar Bose was born at Darbhanga in Bihar on 30 January, 1887. He was the youngest child among nine issues of his father Chandrasekhar Bose, the Dewan of the Darbhanga Raj



Estate, and mother Lakshmimoni Bose. Chandrasekhar as a father and the head of the family was a strict disciplinarian who exercised full authority and control over the whole family, but at the same time, he was very kind hearted and reasonable. Lakshmimoni was a devoted wife and affectionate mother who loved Girindrasekhar dearly. Lakshmimoni was the third wife of Chandrasekhar, whom he married after the death of his first and second wives.

The characteristics of Girindrasekhar developed under the direct control and guidance of his father from his very childhood. The religious atmosphere of the family was of a traditional conservative Hindu family. But the parents of Girindrasekhar were in no way dogmatic. Chandrasekhar was well versed in the philosophy of the Vedanta and he wrote several books in Bengali on religion and philosophy.

The financial condition of the family was well off. In spite of that, Girindrasekhar was not habituated in luxury and laziness; rather he had to do some work of his own, for example : he had to fetch water from the deep wells for his own use. This helped him to appreciate the dignity of labour. His second elder brother, Rajsekhar Bose, who later emerged as a renowned literary figure in Bengali literature, also exerted great influence upon him.

Girindrasekhar was a good-looking boy with fair complexion and inquisitive by nature. He earned reputation for his high grade intellect. He passed the Entrance Examination of Calcutta University in first division in 1901 from Darbhanga Raj School in Bihar. His age at that time was twelve years and eleven months. He had to suffer from indifferent health for many years in his early life.

After the retirement of Girindrasekhar's father from the service, the family moved over to Calcutta in 1901. He passed his F.A. Examination from the Metropolitan Institution in 1903 in first division. In Calcutta he was married at the age of seventeen with Indumati, of the renowned Mitra family of Jorasanko, on 28 January, 1904. Indumati was of ten years age then. After four years of their marriage, Girindrasekhar and Indumati had their first daughter, Durgabati, and after another four years they had their second daughter, Kamalabati. They had no other issue.

Girindrasekhar did his graduation in Science in 1905 from the Presidency College. He stood first in first class in both of his honours subjects, Chemistry and Physiology. Then he took admission into the Medical College of Calcutta and passed his M.B. Examination in 1910. He enjoyed many scholarships during his educational career in recognition of his superior intellect. During his years in the Medical

College he developed the hobby in magic and acquired the art of hypnotism. He joined the Experimental Psychology Department of Calcutta University in 1916 as a teacher. In 1917 as a non-collegiate student of that Department he passed the M.Sc. Examination in Experimental Psychology and stood first in first class. Apart from a gold medal and a scholarship of Rs. 200 awarded by the University for his performance in the examination, he got another scholarship of Rs. 500 as he had obtained the highest marks among the candidates of all the subjects in M.Sc. Examination. In 1921 he obtained his Doctor of Science (D.Sc.) degree in Psychology from Calcutta University. The title of his thesis was 'Concept of Repression'. By this time he had been carrying on his practice in medical profession since 1910.

From the very beginning of his medical practice Girindrasekhar was interested in psychiatry. He had keen interest in human mind and consequently in psychological diseases. In the twenties of the present century he started practising psychoanalysis and applied hypnotism for the treatment of mental patients. He was the pioneer in this field in India. His genius eventually established contact with Sigmund Freud through correspondences which were made on the discussion on the science of psychoanalysis. He introduced Freud and his psychoanalysis in India. In certain respects Girindrasekhar differed from Freud. Unlike Freud he propounded the 'theory of opposite wishes', which was responsible for repression. It was his original theory. Girindrasekhar's theoretical 'ego' also differs from Freud's 'ego'; it is more wide, more deep and more comprehensive. Girindrasekhar's approach roused curiosity among the renowned psychologists of the world and Freud was very much eager to know all about these. In a letter to him Freud wrote, "It was a great and pleasant surprise that the first book on a psychoanalytic subject which came to us from that part of the world (India) should display so good a knowledge of psychoanalysis, so deep an insight into its difficulties and so much of deep-going original thought". Girindrasekhar was the first among those who adapted the 'Word Association Test' of Jung for our country.

Girindrasekhar devised some instruments with very simple materials for the use in the laboratory of psychology. He also devised some questionnaires (inventories) for the detection of mental diseases and other psychological traits. He conducted many original research works on psychological topics, such as, smell, dream, criminology etc.



In 1922 Girindrasekhar founded the Indian Psychoanalytical Society. He was the founder President of the Society and it was affiliated to the International Psychoanalytical Association. It was one of his monumental works. In due course this Society began to impart training and education to the candidates for the treatment of mental diseases and in the art of psychoanalysis. This Society was the first of its kind in India.

Girindrasekhar's contribution to Bengali literature was also immense. He wrote many articles in Bengali on science topics, philosophical topics which were serious and research type in nature. His book *Swapna* (dream) is a landmark in the field of science writings in Bengali literature. His work on Bengali terminology for psychology is another example in this regard.

Girindrasekhar was Professor and Head of the Department of Psychology, Calcutta University, from 1929 to 1949. Previous to that he served the Calcutta Medical School as Lecturer in Physiology from 1911 to 1915. Then he acted as Lecturer in Abnormal Psychology, University College of Science, Calcutta, from 1917 to 1939. Girindrasekhar was a Fellow of the National Institute of Science. He was also a Fellow of the Royal Asiatic Society of Bengal and of the Senate, Calcutta University. In 1940 he founded a mental hospital, Lumbini Park, which was under the control of Indian Psychoanalytical Society. In 1948 he started Lumbini Clinic at his residence and in 1949 a small school, Bodhayana, for children for the experimentation of psychoanalytical theories in general education. He was one of the founders of Indian Psychological Association which was founded in 1925. In 1933 and in 1938 he was elected President of Psychology section of Indian Science Congress. He also presided over the Psychology section of Indian Philosophy Congress in 1930. He had close connection with the Bangiya Sahitya Parishad through many literary activities. He also involved himself in the welfare activities of the villages through 'Birnagar Village Association'. In 1922 Girindrasekhar was associated with the renowned research journal '*International Journal of Psychoanalysis*' in the capacity of one of the Associate Editors. He was the first Director of Psychological Clinic, R. G. Kar Medical College (the then Carmichael Medical College), Calcutta, from 1933 to 1937. It was the first of its kind throughout whole of Asia. Apart from these he was connected with many societies and associations.

Girindrasekhar was not only a psychologist and a medical man, but also was keenly interested in varied subjects like Indian philosophy, socio-religious aspects of the Hindus and ancient Indian history. His authoritative publications on these subjects are the evidences of his scholarship in these fields. His book '*New Theory of Mental Life*' may be mentioned in this connection. He learnt Sanskrit and German in his fairly late age. The *Interpretation of Yoga Sutras of Patanjali* and the interpretation of the *Gita* are his other two celebrated works. His *Paurāṇiki* and *Puran-prabesh* in Bengali are other two examples of his originality and genius. He wrote ten books and about ninety articles in Bengali and English languages.

Except scholastic and academic interests, Girindrasekhar had also other sorts of interests. He made experiments in the art of cooking. He showed dexterity in craft and hand-work. He was a good story teller. He had keen artistic taste and sense of beauty. In every sphere of his life and work he was after accuracy, neatness, punctuality and methodicity.

There was a club at his residence where many contemporary eminent scholars of different academic spheres participated in informal scholastic discussions. He was very fond of this informal discourse, the spirit of which was best conveyed by the Bengali word '*Adda*'. The club was known as '*Utkendra Samiti*' or Arbitrary Club, i.e., eccentric club.

Girindrasekhar was an out and out nationalist in his dress, speech, behaviour and above all in spirit. But his spirit of nationalism was in no way a rigid one. On the other hand it was the basis of his internationalism.

In 1949 Girindrasekhar had to suffer from high blood pressure which caused a cerebral stroke. After that he had to retire from his more active life. On 3 June, 1953 he breathed his last after he had foreborne silently the long suffering from his disease.

All informations in connection with above have been collected from one of his student disciples Dr. Dharendra Nath Nandy, Professor & Head of the Department of Psychiatry, R. G. Kar Medical College and University College of Medicine, Calcutta University.

SATYABRATA BOSE.

## BOSE, HEMANTA KUMAR (1895-1971)

The life of Shri Hemanta Kumar Bose is one of long struggle for the freedom of the country. It is a

saga of self-sacrifice, a rhapsody of self-immolation on the altar of patriotism. As a simple and honest man to the end of his life, as an indefatigable fighter and a close associate of Netaji Subhas Chandra Bose, his name will shine in the memory of those who have watched his long political career through the vicissitudes of India's struggle for freedom.

Born on 5 October, 1895 in a comparatively affluent family, Shri Hemanta Kumar Bose showed his audacious nature and restless temperament even in his early life. When he was at school, he was emotionally stirred by the agitations against the partition of Bengal. He joined the Anusilan Samiti when he was a student of class IX. He came into close contact with the armed revolutionaries at that tender age. He was in intimate touch with such illustrious men as Aurobindo Ghose, Surendranath Banerjea, Rashbehari Bose and Charu Roy. He was actively associated with the Sramajibi Samabaya which spent huge sums of money and contributed largely for organising armed struggle. He joined the Bengal Regiment and took part in the War where he found Nazrul Islam as one of the members of the Regiment. He was awarded the prize 'Jangian' for his valour and discipline.

On his return from the War, he plunged into the Non-Cooperation movement that rocked India from one end to the other. He renounced his title and the financial assistance given to him by the Government of India. Hemanta Bose was always a silent worker. A close associate of the armed revolutionaries, he was also in the vanguard of Non-Cooperation Movement. He worked with Satish Das Gupta who was intimately associated with Gandhian philosophy and struggle in Bengal.

A new chapter in Bengal's political life was opened with the advent of Subhas Chandra. Subhas and Hemanta Kumar accepted the leadership of Chittaranjan Das and their activities ushered in a new era in the struggle for freedom in Bengal. Hemanta Kumar went out to help relief operations in Hooghly and Arambagh during the floods in 1923 and actively assisted in the formation of Srirampore Congress and in the establishment of Khadimondal in College Street. He was given the sole charge of Congress Volunteer force in 1921 when the Government tightened its measures against the Congress. In 1922, he was made the Secretary of North Calcutta District Congress.

Hemanta Kumar joined the Swarajya party founded by Chittaranjan Das and became one of its most devoted, sincere and faithful workers. When Subhas Chandra Bose was arrested on 25 October, 1924, Hemanta Bose led state-wide campaign at the

behest of Chittaranjan Das. He also organised the state-wide strike of the workers of the jute mills.

Subhas Chandra organised the militant Bengal Volunteers in Bengal Congress and Hemanta Kumar was one of the chief officers. He organised the campaign in Bengal for getting the motion of complete Independence passed at the Lahore Congress. He actively assisted Subhas Chandra Bose in organising the assembly of thousands of people at Sraddhananda Park for burning the foreign goods at the call of Mahatma Gandhi. Hemanta Bose was in the thick of the fight, as a loyal follower of Netaji. Hemanta Kumar was put in prison for several times for brief periods. He was incarcerated for one year for participation in the Civil Disobedience Movement. Cruel killings at Hijli and Chittagong stirred the whole of Bengal. Hemanta Kumar made a fiery speech at Beadon Square and was again put into prison. He was imprisoned in 1931 and 1932 several times. One cardinal feature of Hemanta Bose's political career is his devotion to the cause of freedom struggle. He was attached to Gandhian philosophy of non-cooperation and Charka as well as to armed struggle. He upheld the cause of Khudiram and the militant revolutionaries but at the same time he joined the Charka and Khadi movement. Political freedom of the country and the spiritual emancipation were his cherished goals. He kept on his contact with Belur Math and the Sannyasis throughout his political career. He shunned limelight and preferred to remain a silent dedicated worker.

When Subhas Chandra founded the Forward Bloc in 1939, Hemanta Bose became his loyal and active associate. His dauntless spirit was manifested in his fiery speeches for the removal of Holwell Monument, in his untiring efforts for strengthening the cause of the Forward Bloc and in his uncompromising struggle against British imperialism. He was imprisoned for leading a campaign in Quit India Movement. After the War was over, Hemanta Bose was for a brief spell in the Congress under the leadership of Dr. B. C. Roy. He resigned his membership as a protest against India's policy in regard to the Korean War in 1949. He also resigned his membership of the Legislative Assembly. He set a healthy precedent. Hemanta Bose led the food movement in 1952 and 1953, movement against tram fare increase in 1953 and the teacher movement in 1954.

Hemanta Bose's most momentous action was his participation in the freedom movement in Goa. He went on foot and on a boat and through dense jungles and heavy downpours and entered an

interior village in Goa. There he raised the national flag. He was brutally beaten by the Negro police. He kept on crying 'Down with Salazar', 'Jai Hind', and then fell down unconscious. He was then sixty but he stood the brutal excesses with heroic fortitude.

Hemanta Bose appeared as an accredited leader in all the movements against the proposed Banga-Bihar amalgamation in 1956, against rise in food prices in 1957 and in 1959 and in the campaign for mobilising public opinion against the agitations in Assam for evicting Bengalees. He took a leading part in inspiring and mobilising nationalist forces during Chinese aggression against India and in ensuring the rights of the minority community in Pakistan.

Meanwhile, left democratic forces were being consolidated and strengthened. Hemanta Bose became the symbol of the unity of the leftist forces. He was the Chairman of the All India Forward Bloc till his death and nurtured and strengthened it. During the political turmoil and uncertainty in West Bengal during 1965-69, he tried to avert the crisis that threatened the extinction of leftist forces in West Bengal. But his simple, honest nature and sacrificing spirit was too weak to combat the mighty forces of reaction and disunity.

Hemanta Bose's life is a saga of self-sacrifice. He never aspired after position and office; he was ever a follower and a soldier. A bachelor, he lived a simple unassuming life. He was a Minister in the first United Front Ministry in West Bengal. He abjured all the ostentations which become associated with a Minister. As a Minister he went to Birbhum district on 21 November, 1967. On 22 November, he learnt that he was no longer a Minister. He refused to tour by the car assigned to him as a Minister. This was the man loyal to a principle, courageous and self-sacrificing. A true democrat and socialist, he was always by the side of the down-trodden and the poor. His minister's room was crowded by poor men whom he tried to help in his humble way. It is a strange irony of fate that this humble and honest man who had no enemies fell a victim to the cruel butchery during the fateful years of mad orgy of violence in West Bengal (20 February, 1971). He is dead—but his quiet radiant spirit shines in all its glory inspiring and strengthening people to a life of goodness, service and self-sacrifice.

*Personal association with Hemanta Kumar Bose; some impressions of Shri Bose were derived exclusively from Professor Jyotish Chandra Ghose (1884-1971); personal interviews with Shri Nalini Guha; Amake Marcho Keno (in Bengali) by Kirtibas Ojha—a book for reference. Mrityunjayee—a book published by Mahajati Sadan, Calcutta; Yukta Front Birodhi Sarajantr*

*Itihas—published by Samikhaya Parishad—as a reference book; Ananda Bazar Patrika.*

SHAMBHU GHOSH

## BASU, JOGIRAJ, (DR.) (1911-1976)

Born in a pious Hindu family in Dibrugarh, Dr. Jogiraj Basu was brought up under the care and guidance of Srimat Swami Muktananda Paramahansa, popularly known as OMN Baba. His father Dr. K. P. Basu, hailed from Kalia in Jessore district of present Bangladesh and was in Assam Medical Service in 1895. Dr. Basu settled down at Viraj Ashram in Dibrugarh to live under the spiritual guidance of OMN Baba to whom he offered all that he possessed. Mrinalini Devi, wife of Sri Aurobindo, was Jogiraj's cousin.

Jogiraj's education began in the spiritual Sanskrit atmosphere of the Ashram. But he matriculated from a local school with three letters. He passed Intermediate with two letters and B.A. with First Class First position in Sanskrit Honours Course from Cotton College, Gauhati. He obtained three Degrees in Master's Course, two First Classes in Sanskrit (Veda and Vedanta) (1934-36) one Second Class in English (1939). Jogiraj Basu had his Ph.D. from Jadavpur University on 'India in the Age of the Brahmanas' in 1966.

Jogiraj Basu's professional career may be divided into two periods: one in College (1945-1967) and the other in the University (1968-1973). He served as a lecturer in Sanskrit for a short while in Cotton College in 1934; but soon he came back to Dibrugarh to act as the Principal of the Tol of his Guru's Ashram. In 1945 he accepted the Principalship of Dibrugarh College which soon became famous as a reputed centre of education under his able guidance. He left the College to join as a Professor in Sanskrit in Gauhati University in 1967.

Academically his life in the College was not as much productive as it was in the University. In the College he delivered lectures on various subjects, viz. English, Sanskrit, Philosophy and History; people listened to him spellbound while he talked. Besides, he was invited to deliver lectures in universities other than his own.

Basu left Dibrugarh in great grief. He loved to live in Dibrugarh where his Guru had entered into Samadhi. An unfortunate interview in Dibrugarh University in 1966 disappointed him. This adversity

whipped up latent energy and capacity in him and he soon became famous far and wide, as a Sanskrit scholar.

In the University Professor Basu's scholarly exposition not only fired the imagination of his students and enthused them but attracted attention of the neighbouring institutions. He was invited from various places for lectures; he went to Jadavpur University in 1967; in 1969 he talked at Ganganatha Jha Research Centre, Allahabad; at Dibrugarh University Assamese department he delivered extension lectures in 1971. But his greatest contribution during such tours was his talk on *Upanishads* delivered at Santiniketan in 1974.

Professor Basu was a visiting Professor at Gottingen University, West Germany, between January and July 1970. During his stay in Europe he visited Oxford, London and Sorbonne University in Paris.

Professor Basu served Gauhati University for only about seven years and yet he undertook to supervise the works of a number of Research scholars.

Dr. Basu had about forty-five articles of which four or five are research papers, four books, one in English and three in Bengali (which were translated and published in Assamese as well) to his credit. His thesis 'India in the Age of the Brahmanas' was published in Calcutta 1969; his Bengali works *Jarathrusta Dharma* was published in 1960 and *Veder Parichay* in 1970. Dr. Basu's Extension Lectures on *Vedanta Aru Vishnavadharmas* were published by the Assamese Department of the Dibrugarh University in 1978. His lectures on *Upanishader Bhabadarsha O Sadhana*, delivered at Santiniketan in 1974 was published by Visva-Bharati in 1975.

Dr. Jogiraj Basu served as Chairman of a three-man Sanskrit Committee constituted by the Government of Assam in 1966 to examine the position of Sanskrit education in the State and to recommend practical ways of improving it. The report of the Committee which he helped much to prepare is a unique work and provides a knowledge of his grasp over the problems of Sanskrit education in Assam in particular and the country in general.

Jogiraj walked practically the whole of his life bare-footed; after a serious injury in his feet in 1965 he was forced to use slippers. He donned himself in 'spectacular Bengali dress': he put on Dhoti and a handstitched banian and prince coat. A clean-shaven man Jogiraj kept a moustache which together with his clothes showed him like Sir Ashutosh Mukherjee whom he resembled in physical features. He loved to talk, enjoyed social and cultural performances, liked varied dishes, had a profound sense of humour and

took delight in the company of children with whom he played and cut jokes frankly showing shades on walls with his fingers. Undoubtedly the most respectable scholar and popular man of his time in the state, he was neither a social worker nor a religionist; rather his attitude was secular and non-political; all sections of population liked him without any reservation.

A celibate of 'Viraj', Jogiraj Basu had many qualities of head and heart. The promise of his academic career did not fulfil fruition of all possibilities in him.

*Personal knowledge refreshed by conversation with Swami Bangobinda Parampanthi, Present Adhikshaya of Viraj who was taught by Jogiraj Basu and knew Jogiraj Basu more than anybody else; Report of the Assam Sanskrit Education Committee, 1966; Jogiraj Basu—a commemorative souvenir in Assamese published in Dibrugarh, 1975; Bharat-tattavid Doctor Jogiraj Basu—An Assamese booklet edited by Shri H. Bordoloi and Shri J. D. Datta and published from Dibrugarh in 1976; Suvechhya-Sarai—Assamese Souvenir prepared by the Committee organised for giving an ovation to Dr. Jogiraj Basu in 1975.*

M. L. BOSE

## BASU, JYOTI (1914- )

Shri Jyoti Basu, one of the leading politicians of India, saw the first light of the world on 8 July, 1914. He comes of a very respectable and well off Kayastha family of Dacca. His father late Dr. Nishikanta Basu was a medical graduate of the Calcutta University and had qualified himself in Homeopathy from the U.S.A. He was an eminent physician of his time and had a roaring practice. Jyoti Basu's mother late Hemlata Basu was a pious and affectionate lady with a very liberal outlook. He married Shrimati Kamala in 1945. He has one son and two grandchildren.

His parents had much influence on his mind and character. The liberal views of his father and the generous outlook of his mother influenced his vision and outlook from his very boyhood. He was sent to the Loretto School for his early education and got his College education first in the St. Xavier's College and then in the Presidency College, Calcutta. He passed the B.A. Examination with Honours in English. He then set sail for England for higher education and was called to the Bar at the Middle Temple in England.

While in London he came in close contact with the Communist Party of Great Britain and was very much influenced by the ideals of Scientific Socialism. It is worth mentioning here that Mr. Rajani Palme Datta's association also helped him very much and he became a member of the C.P.G.B.

During his stay in London, he participated in almost all the progressive movements. He was a member of the India League from 1937 to 1939; a member of the Federation of Indian Students in Great Britain from 1937 to 1940 and Secretary of the London Majlish from 1937 to 1940. After coming back to homeland he joined the Communist Party of India and became a wholtime worker of the same without joining the Bar. His selfless devotion to the cause of the people brought him to the forefront before long.

Shri Basu was a member of the Executive Committee of the East Bengal Railroad Workers Union from 1941 to 1943 and Vice-President of All India Railwaymen's Federation from 1943 to 1945. He became a member of the West Bengal Provincial Committee of the Communist Party of India in 1950 and Chairman of the Editorial Board of its organ, the daily *Swadhinata* in 1951. He was the Secretary of the West Bengal Provincial Committee of the Communist Party of India from 1952 to 1957; a member of the Bengal Legislative Assembly from 1946 to 1952, member of the West Bengal Legislative Assembly continuously from 1952 to 1971 and Leader of the Opposition from 1957 to 1971.

He was a member of the Central Executive Committee and also of the National Secretariat of the United Communist Party. He became a Vice-President of the Centre of Indian Trade Unions after the split of the Communist Party and has been a member of the Political Bureau of the Communist Party of India (Marxist) since 1964. He was Deputy Chief Minister and Minister-in-Charge of Finance and Transport from 1967 to 1968 and again he had been the Deputy Chief Minister with responsibilities of Home and General Administration from 1969 to 1970. He is at present the Chief Minister of West Bengal since 1977.

He is the author of a number of pamphlets and booklets on political subjects and popular problems.

He is a first-rate politician with an integrity of character and a strong personality. He has acquired wide reputation as a good administrator. His appearance is sober but charming; his dress is of a common Bengali gentleman,—neat and clean dhoti and a white punjabi; his manners are pleasant and

accommodating. His views are liberal with a democratic outlook. His mode of life is plain and simple.

He is conscious of his dignity but every one has free access to him. He has enough patience to lend his ears to all, even though they may be his antagonists and political rivals.

His contribution for the spread and development of Communist Movement in India is undoubtedly significant; so is his contribution towards the consolidation of the Indian Nation.

*Material supplied by Shri Basu's close friends and associates.*

GANESH GHOSH

### BOSE, NANDALAL (1882-1966)

One of the prodigious masters of our time, a *slipacharya* in the truest tradition of the term, symbol of renascent refinement and humility, a 'complete artist' of this century, Nandalal was born in Khargpur, Bihar on 3 December, 1882.

His father Purna Chandra Bose was a Dewan and an architect-engineer to the Maharaja of Darbhanga. His ancestors belonged to Banupur in Howrah district migrating originally from Jejuri in the district of Hooghly, Bengal. Nandalal inherited his artistic bent from his mother Kshetramoni Devi, accomplished in many of the household crafts like dolls, clay-models, kanthas, embroideries and stitchery.

His early education was in a Pathsala and a Middle Bengali School. His formal and regular schooling started when he was admitted to the Hindi medium Middle Vernacular School. He matriculated comparatively at an advanced age from Kshudiram Bose's Central Collegiate School in Calcutta in 1902. He had an apathy for general education all the while. But on the insistence of the family he had to go for collegiate education. He, however, could not get through in the F.A. Examination consecutively for a number of years. His occasional transfer in succession from the Central Collegiate School (college section), the General Assembly's Institution to the Metropolitan College proved absolutely ineffectual.

His marriage with Sudhira Devi in the meantime (1903) brought on him new pressures from the father-in-law's quarters. Nandalal was admitted to the Presidency College, Calcutta for pursuing a course in Commerce. His real interest lay in art and he spent all his savings to purchase art books,

reproductions and art materials. He started eventually an apprenticeship under his nephew Atul Mitra, then a student of Draughtmanship in the Government School of Art in Calcutta.

His wishes at last prevailed and his guardians now allowed him to go for a course in art. Of late Nandalal became an admirer of Abanindranath from what he saw of his paintings reproduced in leading journals or from the myths about his personality related by the students of the Government School of Art. Abanindranath was then the Vice-Principal of the School. After the formal tests Nandalal was recommended for admission. After a period of stewardship under Iswari Prasad and Harinarayan Bose his talents and potentials prompted Abanindranath to bring him under his direct supervision. Nandalal studied in the Art School for five years from 1905.

The student-days' paintings that brought laurels to Nandalal were Sati, and Satir Dehatyag, exhibited in the maiden exhibition of the Indian Society of Oriental Art in Calcutta in 1908. He spent the prize-money of five hundred rupees in visiting the important art and archaeological centres in the country.

In Jorasanko House, Nandalal assisted A. K. Coomaraswamy in cataloguing the Tagore Collections of Paintings, Sculptures and Folk arts. He also illustrated the book, *Myths and Legends of the Hindus and Buddhists*, co-authored by Coomaraswamy and Sister Nivedita. The period tended to be most significant in Nandalal's life. He came in intimate contact with Rabindranath, Coomaraswamy, Sister Nivedita, Count Okakura, Sir J. C. Bose, Girish Chandra Ghosh, Akshoy Kumar Maitreya, Ganen Maharaj of the Ramakrishna Order, Sir John Woodroffe, Lord Carmichael, Lord Ronaldshay and a galaxy of personalities of India and abroad. This admittedly widened the horizon of Nandalal in the making.

In 1909 Rabindranath entrusted him with the task of illustrating the first edition of his *Chayanika*. The poet composed a poem based on a painting of Nandalal titled Diksha. That winter itself under the insistence of Nivedita and Abanindranath he accompanied the team of Lady Harringham from England to copy the mural paintings of Ajanta. His visit to Ajanta turned out to be of enormous relevance to him in the context of swadeshi movement and national regeneration.

The poet was increasingly drawn towards Nandalal, the artist and the man, since their first encounter when he saw Nandalal's painting Yama

and Savitri in 1908. This was transformed into a profound admiration. In the summer of 1914 he accorded a warm and ceremonial reception to Nandalal in the Amrakunja and composed a poem in eulogy especially for this occasion. Rabindranath thereafter extended his invitation to Nandalal and Mukul Chandra Dey for a sketching tour to Silaidaha, his estate in East Bengal in the winter of 1915. It proved to be a very productive visit.

In 1916 the poet started Vichitra Sabha in his house at Jorasanko. He sought the services of Nandalal to organise art instructions there. For Nandalal, the association was eventful. He came in contact with Arai Kampo of the Okakura group and accompanied him in his visit to Orissa. This companionship provided him intimate opportunities to practise the Japanese ink technique and the use of the Japanese brush. This added to Nandalal's dimension and his eventual transformation. In the mean time Nandalal's father died and the days were no longer smooth for him. Abanindranath, however, came to rescue by offering a teaching job in the Indian Society of Oriental Art at a remuneration of rupees two hundred per month.

Rabindranath had already extensive plans to start an art centre in Santiniketan as an essential component for his comprehensive education practice and expressed the desire that Nandalal should join the band of artists, Asit Halder, Mukul Dey and Surendranath Kar who were already there. However alluring, Nandalal was unable to make up his mind and was oscillating between the Society in Calcutta and Santiniketan for three years, guru Abanindranath insisting him on his continuance there. Eventually Nandalal overcame his hesitation and finally joined Santiniketan in March, 1920. Two years later Nandalal became the Adhyaksha of Kala-Bhavana signalling the fulfilment of what the poet cherished.

Nandalal's visit to Bagh Caves in early 1921 for copy of the frescoes, with his associates Asit Kumar Halder and Surendranath Kar, inspired him to undertake an extensive mural project in the old Library Building of Santiniketan, adopting and varying the methods and materials of the Bagh and the Ajanta Caves. The experiment gave further impetus to launch a series of murals in different indigenous and western techniques to be undertaken alike by himself, his colleagues and the students, distributed over a period of two decades. The experiments provided not merely new challenges to them but also generated a teamspirit, co-operation and cordiality between students and students and between students and teachers.



Nandalal, through his personality, sensitivity and versatility, could foster an atmosphere where Kala-Bhavana grew not as an art institution but as a creative centre, rooted in the understanding of and imbibing from Tradition, Nature, and originality or 'Personal Vision' as propounded by Okakura. They formed the core curricula of Kala-Bhavana with variations in the emphasis according to the aptitude and receptivity of the individual student. Freedom, individuality, social commitment and an aesthetic rebirth became the keynote in Nandalal's methods and teaching strategies. Kala-Bhavana epitomised the aspirations and attainments of a national art school and Nandalal earned the adoring epithet as Mastermasay from the generations of his students.

The association of Stella Kramrisch, Madame Karpeles, Miss Liza von Pot, Mrs. Millward, Mr. Fryman along with C. F. Andrews and William Pearson brought in the tradition and practice of the contemporary West adding dimension not merely to the students and teachers but also to Nandalal himself. His visit to China and Japan in the company of Rabindranath in 1924 and his meeting with Yokoyama Taikan and his associates produced further engendering effect. At Kalabhavana with the joining of Sukumari Devi (1923), Vinayak Rao Masoji (1929), Benodbehari Mukhopadhyaya (1929) and Ramkinkar Baij (1934) as members of the teaching staff, Nandalal could organize poignantly viable and creatively involved a teaching team dedicated to freedom, independence, active experiments and self-cultivation, as he himself had professed. Connoisseurs of the stature of Coomaraswamy, Sister Nivedita, Stella Kramrisch O. C. Gangoly, Suniti Chattopadhyaya and Ramananda Chattopadhyaya all were eloquent about his independent vocabulary and pictorial vision. Satir Dehatyag (1908), Sati (1909), Siver Tandava Nritya (1909), Umar Tapasya (1913), Siver Bispan (1913) and the large corpus of such Saivaite paintings put him into the pinnacle of glory. His recurring themes from the *Mahabharata*, the *Ramayana*, Buddha and Srichaitanya legends, Mira Bai, Christ, the Jatakas, Vetala Panchavimsati and Durga-Mahisasuramardini came in innumerable variety of versions and treatment until 1950s.

Epic and mythology-oriented romantic-pictorial phase of Nandalal soon gave way, during his Santiniketan epoch, to telling statements of nature, ecology and the texture of life. Tagore's poems, music, dance dramas, functions and festivals necessarily fructified his ideas and imaginations but he could as well recreate and reorientate an image

that transfigured the universe of experience beyond our everyday ambit. From the Aranye Pathahara (1918), Santiniketan Diganta (1925), Dolan Champa (1937) to Alindavartini (1931), Mahatmaji's Dandi march (1930), Jvalanta Devdaru (1942) and the innumerable ink sketches of Puri, Gopalpur, Darjeeling, Hazaribagh and Rajgir or the celebrated Haripura posters speak of his meandering phases and styles. His vocabulary of simplification, directness and abstraction can only be equated in spirit with those of the modern Western Masters like Matisse, Picasso and Klee. Nandalal symbolized the contemporary spirit with his moorings in the art tradition of the East.

Nandalal was never very enthusiastic about exclusiveness or specialization of the recent decades. To him all the media and techniques were the vehicles of specific modes of expression, ecstasy and exultation. Hence, painting apart the graphic media, modelling and relief sculpture, festival decoration and stage craft, Pandal designing (Annual Congress Sessions : Faizpur, Haripura, Lucknow) and art decor, book illustration and greeting cards with drawings and sketches all formed an enormous corpus where Nandalal never allowed the medium to get better of the artist. He exhibited an intuitive understanding of the material and could procreate new imageries of comment.

Nandalal had a pioneering contribution to murals, not merely in the event of furtherance to a technique but also to explore it as a visual instrument for integrating art, architecture and environment redesigned to modern and cultivated living. He employed the traditional technique in a contemporary style. He could engender an atmosphere to experiment with the wet process technique of the West in which Benodbehari, one of his early students, found impetus to create a *magnum opus* like the Hindi Bhavana Murals in Santiniketan, Basu Vignana Mandir, Calcutta (1916-17), Kirti Mandir, Baroda (1939-46) and in Santiniketan, Old Library Building (Birth of Nemai, Santiniketan Scenes and other panels in Jaipuri wet process, (1927-32), Cheena Bhavana (Natir Puja, 1942), and in Sriniketan (Hala Karsana 1928) constitute Nandalal's original murals. A few same size copies from Ajanta and Bagh Caves too adorn the walls of Havell Hall and Cheena Bhavana. They are again a different story of Nandalal's ingenuity, innovation and improvisation.

Glimpses of Nandalal's critique and his reflecting realizations can be gleaned from two of his published books : *Silpakatha* (1944), and *Silpacharcha* (1956).



But his comprehensive views have yet to be analysed and collated from the enormous corpus of private letters and correspondences to his friends, admirers and students. They promise to constitute the true index of Nandalal, the man, the teacher, and the artist all integrally meshed. His profundity, gentility, equipoise and his temperamental apathy to praise and publicity, sustained by an intrinsic dialectics have few parallels indeed in recent times.

Last fifteen years of Nandalal were bedecked with honours, and awards in succession. He was conferred with the degree of Doctor of Letters by the Banaras Hindu University in 1950. He became a Professor Emeritus of Visva-Bharati in 1951. Visva-Bharati conferred on him 'Desikottama,' the highest of its honours in 1952. In 1953 he was awarded Dadabhai Naoroji Memorial Prize. He was adorned with *Padmavibhusanā* in 1954. Lalit Kala Akademi elected him as its Honorary Fellow in 1956. 1957 brought him the degree of Doctor of Letters from the Calcutta University. The Silver Jubilee Medal of the Academy of Fine Arts was awarded in 1958. In 1963 the degree of Doctor of Letters was conferred on him by the Rabindra Bharati University. The Asiatic Society of Calcutta awarded him the Tagore Birth Centenary Medal in 1965.

Nandalal died on 16 April, 1966.

*Niriksha Nandalal Visesh Sankhya ed. Maitra and Dugar, Baharampur, 1350-51 B.S., An Album of Nandalal, Santiniketan Ashramic Sangha, Calcutta, 1956; Tagore, Rabindranath, Nandalal Basu, Vichitra, Chaitra, 1340 B.S., Samanta, Kanai, Rupranger Kavi Nandalal, Desh, 1953; Das, R.S., Nandalal Bose and Indian Painting, Calcutta, 1958; Ghosh, Santidev, Rupakar Nandalal, Ratnasagar Granthamala, Calcutta, 1363; B.S., Visvabharati Patrika Nandalal Basu Sankhya, 1373 B.S., World Window, Vol. 1 No. 3, April-June, 1961 (Acharya Nandalal Number); Visvabharati Quarterly Nandalal Number, Vol. 34, April 1969; Mukhopadhyaya, Benodbehari, Adhunik Silpasiksha, Visva-Bharati, 1972; Subramanyam, K. G., Art and Change, Visva-Bharati Dept. of History of Art, 1972; Devbarman, Dhirenkrishna, 'Bharatiya Silpasikshaya Kalabhavan', Desh Vinodan Sankhya, 1980; Neogi, Barendra Nath, Silpa Jignasa Silpadipankar Nandalal, Calcutta, 1960; Samanta, Kanai, Chitra-Darshan, Vidyodaya Library, Calcutta, 1960; Mandal, Panchanan, Bharat Silpi Nandalal, Santiniketan, 1982; Nandan Nandalal Special Number, December 1982, Kala-Bhavana Department of History of Art, Santiniketan; Subramanyam, K.G., Nandalal Bose : Artist and Teacher, Department of History of Art, Kala-Bhavana, December 1982; Desh*

*Vinodan : Nandalal Satavarsiki Sankhya, January, 1983.*

KANCHAN CHAKRABERTY

### BASU, NIRMAL KUMAR (1901-1972)

Nirmal Kumar was born in Calcutta on 22 January, 1901. His father was a member of the Indian Medical Service and was posted at various places in Bengal, Bihar and Orissa as Civil Surgeon. As the father had to move from place to place in course of his official duties, this inhibited Nirmal Kumar's continuity of education at any single place. He had, therefore, his early education at the Anglo-Sanskrit School at Patna, Sagar Datta Free School at Kamarhati (near Calcutta), Ranchi District School and Puri District School. It was only after he had passed his Matriculation Examination in 1917 that he had a settled academic life at Calcutta. He first prosecuted his studies at the Scottish Churches College from where he passed his I.Sc. Examination in 1919. Thereafter he studied at Presidency College from where he passed the B.Sc. Examination of the Calcutta University in 1921, obtaining a first class degree with Honours in Geology. He then hurled himself into the *maelstrom* of non-cooperation movement and following the call of Mahatma Gandhi boycotted English education. However, he resumed his studies and took his admission into the Calcutta University. A student of mankind as he had always been, the newly introduced subject of Anthropology caught his imagination. He passed his M.Sc. Examination in Anthropology in 1925 standing first in the first class. In his M.Sc. Examination he preferred to take the option of substituting his VII and VIII papers by submitting instead a thesis of the Holi festival in India. After his M.Sc. Examination he again threw himself into the Gandhian Movement and founded an Ashram of his own at Bolpur near Santiniketan for propagation of Gandhian doctrines, spinning work, and carrying out various social work projects. Soon he joined the Salt Movement of Gandhi and was arrested and jailed for two years.

In 1930 he was granted a Research Fellowship by the Calcutta University and for a time carried on field work among the semi-nude Juangs of Mayurbhanj.

In 1938 he joined the Anthropology department of the Calcutta University as a teacher of Human Geography. Later he also taught Cultural Anthropology. In 1942 he was arrested for the second time for his participation in the Quit India Movement and

was again imprisoned. After his release he did not go back to the University and carried on constructive work for the Indian National Congress. During the communal riot of 1946-47 when excesses were reported from Noakhali and Gandhiji wanted to go there for establishment of peace Nirmal Kumar was chosen as his Secretary and companion.

As an ardent student of Gandhism he was close to the Administration after Independence and was loved by Pandit Jawaharlal Nehru and Sardar Vallabhbhai Patel. He was appointed as Director-General of Scheduled Tribes and Castes cell of the Government of India and later became Director of the Anthropological Survey of India which post he held until 1964. While in that position he also edited "*Man in India*" the official organ of the Survey. He was also selected as the only Indian scholar on the Advisory Board of the International Encyclopaedia of Social Sciences published from the U.S.A. He was also one of the founding editors of *Bharata Kosha*, a Bengali encyclopaedia in five volumes published by the Bangiya Sahitya Parishad.

Nirmal Kumar's life fell into two parts : political and academic. None in this country had made such a scientific study of the political philosophy of Mahatma Gandhi as Nirmal Kumar had done. All through his life he himself preached and followed Gandhian ideals. He wrote a number of books on Gandhian doctrines.

His academic life was devoted to the study of various anthropological problems. The temple architecture of India was his second love. In the latter field he was an authority. Two outstanding publications of his in this field were the *Canons of Orissan Architecture* published in the early 30s and the *Indian Temple Design* posthumously published in 1982. Indeed, he had made such a deep study of the temple architecture of India on the basis of indigenous manuscripts that he could easily settle many of the disputed dates of the temples of Orissa.

As an anthropologist his study was mainly oriented towards cultural anthropology. His main preoccupation in this field was the study of man in relation to his geographical and cultural environs.

He was a bachelor. He died at a Calcutta Nursing Home on 15 October, 1972. His anthropological works include *Cultural Anthropology*, *Hindu Samaj* *Gadan* etc.

*Personal knowledge of the contributor; family sources and newspaper reports.*

## BASU, RAJSEKHAR (1880-1960)

Rajsekhar Basu, the eminent humorous story-writer in Bengali literature, is popularly known as "Parashuram". He was born on 16 March, 1880 in the village of Bamunpara in the vicinity of Saktigar in the District of Burdwan. Bamunpara was the abode of his maternal uncle. Originally Rajsekhar's father Chandrasekhar lived in the town of Birnagar (Ula) in the District of Nadia. Chandrasekhar was in a high post in the Raj Estate of Darbhanga when Rajsekhar was born. Rajsekhar was the sixth child of his parents. Sashisekhar was the eldest brother. Krishnasekhar and Girindrasekhar were his two younger brothers. All of them were accomplished.

In 1895 Rajsekhar passed the Entrance Examination in the 1st Division from the Darbhanga Raj School. He was admitted into Presidency College, Calcutta after passing F.A. Examination in 1897 from the Patna College. In his B.A. Examination he passed with Honours in Physical Science and Chemistry in 1899, and in 1900 he stood second class first in order of merit in the M.A. Examination in Chemistry. In 1902 he passed the Law Examination and took legal profession. But as this profession did not suit him, a few days after he joined the famous Bengal Chemical and Pharmaceutical Company, founded by Acharya Prafulla Chandra Roy, in 1903 as a Chief Chemist. He was promoted to the post of Chief Executive Officer and Secretary of the said firm. He was the technical adviser and one of the Directors till his death. Rajsekhar thus came in close touch with Acharya Prafulla Chandra Roy—the life and soul of Bengal Chemicals. As a scientist Rajsekhar followed objective vision in every sphere and discipline was the motto of his life at every step.

If we study the individual life of the storywriter specially who are creators of comic sentiment, we shall find that many of them in their personal life were scholarly and thoughtful. Rajsekhar Basu, behind the pen-name of 'Parashuram', was a highly learned and thoughtful man whose mental pattern was purely scientific. Sometime after his entrance into the world of literature Rajsekhar made his appearance as a thoughtful essayist. The main theme of his literary composition was various social problems and discourses in Bengali language and literature. When those essays in collected form were published in the name *Laghu Guru* (1946 B.S.), *Bichinta*, *Gamanush Jatir Katha* (1352 B.S.), *Chalachchinta*, (1365 B.S.) etc., were highly appreciated by the readers in general. Raj Sekhar has pointed out some formulae regarding the formation of words and their usage in his book *Laghu Guru*. In

this connection we can mention two types of his essays—one is *Kutir Shilpa* (Cottage Industry), and the other is *Bharater Khanija* (the minerals of India). Being a practical man, Rajsekhar wrote those books with an eye to the practical utilities of common people.

It was one of the methods of Rajsekhar's literary culture to present the Indian literature written in Sanskrit to the educated Bengali readers through lucid Bengali style. Bengali readers made true acquaintance with two epics viz : Valmiki's *Ramayana* and *Mahabharata* of Krishna Dvaipayana Vyasa through the substance very ably rendered by him in Bengali. Moreover, Rajsekhar proved his ability by retranslating into simple Bengali the introduction of *Srimat Bhagabata Gita*. After his death the retranslated edition of *Srimat Bhagabata Gita* with its introduction was republished. Rajsekhar did not judge *Gita* in the same light as it was done by the religious persons to whom formality was be-all and end-all.

He could make the theme of the *Gita* accessible to the less educated considering it from the point of view of one with the power of wisdom and intelligence, who stands to reason. We may mention in this connection the names of two books translated by him viz : the story of "Hitopadesh" (1357 B.S.) and "Meghdoot" (1350 B.S.) by Kalidas.

In 1940 he was recognised by the Calcutta University as a great devotee of literature and obtained the Jagattarini Medal. He also obtained Sarojini Medal from the University of Calcutta for positive research work.

Rajsekhar was able to bring about some amount of regularity in Bengali terminology in *Chalantika* a Dictionary compiled by him. The first edition of the Dictionary was published in 1930; Rabindranath himself was in praise for it and congratulated Rajsekhar for the short Bengali Grammar appended to it and called it unique. Uptil now *Chalantika* came out in thirteenth edition from M. C. Sarkar and Sons. The success of Rajsekhar as philologist is proved from the popularity of the Dictionary. According to Suniti Kumar *Chalantika* is the best light Dictionary in Bengali language. Rajsekhar was aptly adept in the art of coining new words. He was appointed President of the 'Bengali Spelling Reformation Committee' formed by the Calcutta University in 1935. The booklet captioned as "The Rules of Bengali Spelling" was brought out with the consent of this Committee. The topmost literary persons like Rabindranath and Saratchandra also approved it. It is admitted that Rajsekhar took a leading part in

controlling arbitrariness in the field of spelling of the Bengali words. Rajsekhar was again elected President of the Committee meant for collecting Bengali terminology for various terms used in different educational subjects. He was also associated with the project of publishing 'Bharat Kosh' from Bangiya Sahitya Parishad and the first Volume of the project came out in 1371 B.S. He was closely associated with Bangiya Sahitya Parishad. During 1340-'41 B.S., he was the acting Secretary of the Parishad. He was also elected Vice-President of the Parishad (1341-'44 B.S.) and (1352- 53 B.S.). When National Council of Education was established, Rajsekhar was also associated with the Council and helped the Council in different ways for the progressive attitude of the Council.

Bengali Lino-type was introduced by Suresh Chandra Majumdar, one of the Directors of the Ananda Bazar Patrika. Rajsekhar was his chief patron. It was by Rajsekhar's direction that simple types were formed from Bengali Diphthongs. Suresh Chandra was able to invent lino-type for printing with the help of Rajsekhar. Another achievement of Rajsekhar was to improve the art of printing and its reformation. His Artist-friend Jatindra Kumar Sen was acknowledged by him without reservation.

Rajsekhar started story writing at the age of about forty-four. From a portion of very off-quoted famous letter addressed to Rabindranath by Prafulla Chandra Roy in connection with Rajsekhar Basu—we come to know that in the year of 1922 he wrote 'Sri Sri Sidheswari Ltd',—published in the prominent monthly magazine *Bharatvarsha*. Rajsekhar in the name of Parashuram practically announced his advent in the field of Bengali literature with the publication of this story. After the publication of the said story, he had to write many stories successively in *Prabashi*, *Bharatvarsha* etc.

Those stories became popular and it may be mentioned in this connection that his first published story-book *Gaddalika* conquered the hearts of the readers of all classes with its publications in 1332 B.S. Pramatha Chaudhuri also congratulated him in his own way on account of his extra-ordinary power in this respect. Rabindranath's blessings for Rajsekhar's literary activities is to be historically recognised. Rabindranath called *Gaddalika* the book of an Art Gallery of varied characters. He has made images one after another in such a way that it seems we all are acquainted with them in our everyday life.

The other Bengali short stories written by Parashuram are also satirical and based on light laughter. Creation of humour and its proper

application are very difficult in any literary effort, but in the case of Parashuram this complex literary style was so simple and spontaneous that the stories at once captured the heart of the readers indicating to their eyes the basic social disorder, inconsistencies of socio-economic problems and other vices. The number of books written by Parashuram alias Rajsekhar Basu are twenty-one in all, among his short-story books we may mention the following names :-

*Kajjali* (1335 B.S.), *Hanumaner Swapna* (1344 B.S.) *Galpakalpa* (1357 B.S.), *Dhoosturimaya Ityadi Galpa* (1359 B.S.), *Krishnakali Ityadi Galpa* (1360 B.S.), *Niltara Ityadi Galpa* (1363 B.S.), *Anandi Bai Ityadi Galpa* (1364 B.S.), *Chamat Kumari Ityadi Galpa* (1365 B.S.). In 1957 for his *Krishnakali Ityadi Galpa* he obtained Rabindra Puraskar (Rabindranath Tagore prize). In 1958 India Government conferred on him Academy Prize for his "Anandi Bai Ityadi Galpa". In 1956 he obtained *Padma Bhushan* from the Government of India. During the year 1957-58 he obtained Honorary D. Litt. Degree from Calcutta University and also from the University of Jadavpur. But the highest honour earned by Rajsekhar came perhaps from Rabindranath Tagore. Rabindranath dedicated his book 'Khapchhar' in the name of Rajsekhar Basu. During his life time Rabindranath designated Visva-Bharati College Laboratory as Rajsekhar Bijan Sadan.

Throughout life he dedicated himself for the general welfare of the public and in all his writings he cherished thought for the welfare of the distressed people, for their poverty and other acute social problems.

After Independence general public came to know a startling news that during the first half of the 19th century Rajsekhar helped the revolutionaries of Alipore Bomb Case (Alipore Boma Mamla) and helped the members of the revolutionary party in financial stringency.

*Bangla Galpa Bichitra-Narayan Gangopadhyay; Galpakar Parashuram-Subodh Chandra Sengupta; Dhanadhanye (Journal) 16 to 30 June, 1980; Paschimanga (Special Number)-Tribute to Rajsekhar Basu in his Centenary year in 1960; Rajsekhar Basu Bangla Gadya-Pradyot Sengupta-Saraditya Sahitya O Sanskriti 1388 B.S.*

PRADYOT SEN GUPTA

## BOSE, SATYENDRANATH (DR) (1894-1974)

Satyendranath Bose, a legendary figure among the Indian scientists, was born on 1 January, 1894. His

father, Surendranath Bose was a railway accountant; and his mother, Shrimati Amodini Devi was the daughter of Motilal Roy Choudhuri, a reputed lawyer of Calcutta. The original place of residence of the Bose family was Jagulia of 24 Parganas. Satyendranath's parents, however, used to live in North Calcutta.

Satyendranath had his early education in Bengali Normal School and Hindu School. After that he had his education in the Presidency College. Professors Shyamadas Mukherjee, D. N. Mallick, J. C. Bose, P. C. Roy, Subodh Chandra Mahalanobis, were amongst his teachers. It was Sir J. C. Bose who inspired him to devise scientific instruments from the materials available in the country, while Professor Roy and S. C. Mahalanobis created his interest in Chemistry and Physiology. Bose stood First in the First class in Mathematics (Honours) in the B.Sc. Examination in 1913. He obtained his M.Sc. degree in 1915 also being placed First in the First Class. In 1914 the University College of Science had been founded by Sir Asutosh Mukherjee, Acharya P. C. Roy had taken charge of the Chemistry section. The young Satyendranath wanted a Physics department opened. When told to go ahead by Sir Asutosh Mukherjee, he started the department of Physics and taught Physics and Applied Mathematics there until 1921, when he joined the newly started University of Dacca as Reader in Physics.

In 1924 came Satyendranath's major theoretical work on Physics known as the Bose-Einstein or simply as Bose statistics. It formed an important amendment to earlier research by Maxwell and Boltzmann on the behaviour of crowds of molecules, known as Maxwell-Boltzmann statistics. Bose detected flaws which were responsible for a discrepancy in the results of experiments based on them. His paper called Plank Law and Light Quantum Hypothesis was published in 1924. Einstein translated the paper into German and elaborated it. Bose's work was further developed by Fermi and Dirac. The latter in a book called 'Bosons' (after Professor Bose) the particles to which his theory was applicable.

In 1924 Dr. Bose went to Europe. In Paris he got permission from Madam Curie to work in her laboratory and took certain difficult measurements of the piezoelectric effect, a property exhibited by suitably shaped pieces of Quartz under the influence of an alternating current field.

During 1925-26, Dr. Bose also worked with Einstein in Germany. After his return home, he became Professor and Head of the Department of

Physics at Dacca University. In 1936 and 1937, Professor Bose published two papers on  $D^2$ -Statistics of Mahalanobis, and in 1939, a paper on Lorentz group. In 1943, he published jointly with K. M. Bose a paper on zeeman effect. In 1945, Dr. Bose became the Khaira Professor of Physics at Calcutta University.

In 1948, he founded 'Bangiya Vigyan Parishad' (Science Association of Bengal). Between 1953 and 1958, Dr. Bose published five papers on Unified field theory giving exact solution to some equations with which Einstein had some problems. He acted as Chairman of the National Institute of Science in India from 1948 to 1950. From 1956 to 1958, he was the Vice-Chancellor of Visva-Bharati University. The Royal Society elected him a Fellow in 1958. That year he was also awarded *Padma Vibhusan* and made a National Professor. He was nominated to the Rajya Sabha for a term. He was also a member of the Governing body of the Council of Scientific and Industrial Research and helped in the growth of various indigenous concerns.

Diverse subjects, such as Chemistry, Biology, Minerology, Soil Science, Philosophy, Archaeology, Politics, fine arts, literature and music attracted the interest of Dr. Bose. In his youth he was associated with the 'Sabuj Patra' group of writers and later with the Parichaya group, led by Sudhindranath Dutta. He could play *Esraj* well. During his student days, Professor Bose also formed political connections with leaders of different parties including those of the revolutionary groups.

Dr. Bose was a passionate believer in the propagation of scientific knowledge among the people. He started the Bengali scientific journal *Gyan-vigyan* and wrote articles for it explaining difficult scientific problems in simple language. In 1929, at his initiative the Bangiya Vigyan-Parishad founded a hobby centre and model section to provide facilities to prepare scientific models. Rabindranath Tagore dedicated to Dr. Bose the well-known Science primer, '*Visva-Parichaya*' (Introduction to the Universe). Dr. Bose also wrote numerous articles in French, English and German. He was given honorary doctorates by various Universities.

On 4 February, 1974, Dr. Satyendranath Bose died at his residence in Calcutta.

*The Statesman, Amritabazar Patrika, Articles by Mahadev Dutta : Professor Satyendranath Bose—A Scientist; Satyendranath Bose—Scientist, Patriot and*

*Man; Agraja .Bijnani (Bengali)-Samarjit Kar; Bangladesh Directory : ed. and compiled by A.K.M. Shamsul Huda.*

SUJATA MUKHOPADHYAY

## BUCH, ARVINDBHAI NAVRANGLAL (1920- )

Arvindbhai Navranglal Buch is a well-known and respected name in the sphere of trade union activities in Western India. Son of Navaranglal Champaklal and Lajiben he was born on 19 February, 1920, at Gondal in Junagarh. He graduated in Science from Fergusson College in Poona, then affiliated to the University of Bombay (1941). Earning livelihood through job had no attraction for him. His mission in life was to work for the poor, the economically, socially and politically weak. He thoroughly prepared himself for his role in fulfilment of his mission and won proficiency in Gujarati, Hindi and English.

Young Buch's selfless zeal and enthusiasm and his commitment to continually and endlessly fight for the establishment of equality in all walks of human endeavour induced him to devote his whole time and energies for promoting the welfare of workers and labouring classes. He gave up his brief tenure of work in Maharana Mills, Porbandar and came over to Ahmedabad. In 1942 he joined the Ahmedabad Textile Labour Association and with a membership of more than 1,30,000 eventually was elected its President. In recognition of his selfless service, honours were conferred on him in quick succession. He is now President of more than thirty Trade Unions in Gujarat State in various industries, such as Textile, Ports and Docks, Cement, Sugar, Local Self-Government Employees; Electricity, Transport, Woollen and Hosiery, Chemicals and of Unions of white collared employees in Banks and commercial establishments, including Government undertakings. He also became President of Rural Labour Association of South Gujarat. He acted for some time as General Secretary of the Indian National Textile Workers' Federation.

Buch's experience as a trade-union leader has been varied and extensive. He was called upon to bear burden of great responsibility as member of Gujarat State Textile Corporation; member of the second Wage Board for the Cotton Textile Industry; member, Gujarat Electricity Board; President, All India Federation of Bank of India Officers' Association, Bombay; member, National Savings

Central Advisory Board; member, Gujarat State Road Transport Corporation; Trustee, Central Board of Provident Fund; Treasurer, Indian National Trade Union Congress; member, Study Group on Wage, Income and Prices set up by the Government of India in 1979; member, Committee on Comprehensive Industrial Relations Law, Ministry of Labour, Government of India; Member, State Advisory Council of Industries, Gujarat; Member, State Planning Board, Gujarat and Member, Railway Reforms Committee Working Group on Personnel Management and Industrial Relations.

Shri Buch was also called upon to work on International Committees and conferences as Vice-President in the Textile Workers Asian Regional Organisation in Tokyo and as substitute Member of the Executive Committee of the ARO of International Confederation of Free Trade Unions, New Delhi. Among the conferences held abroad those attended by Sri Buch include ILO Annual Conference, Geneva; ICFTU Annual Session, Stockholm; UNESCO worker's Education Seminar, Paris; Land Grant University Centenary Celebration, U.S.A.; Duke of Edinburgh Commonwealth Conference, Canada; Asian Regional Labour Conference, Tokyo; ICFTU-ARO meeting at Singapore; First World Congress of International Textile Garment and Leather Worker's Federation at Amsterdam, Seminar for Trade Unionists for Africa and Asia held at Bonn, Second World Congress of ITGLWF at Dublin and International Security (ISSA) Associations XIV Conference at Madrid deserve mention.

Buch's basic commitment is organisation of the weaker section of the society, the women, unemployed, the blind and the physically handicapped. The gift of purses to him in recognition of his outstanding services has been converted into Human Welfare Trust for the fulfilment of objects which inspired Buch's thoughts and actions since the early years of his life.

His wife is Pushaben Buch who fully shares her husband's commitments. They have two daughters.

*A stitch in time Saves Nine, published by Women's Section, Textile Labour Association, Ahmedabad, 1982; Ansuya Bahen Sarabhai by Mukul Kalarthi Hari Ohm Ashram Prakashan, 1982 (in Gujarati); India : Training Workers to Meet the Challenges of Life (From Labour Education No. 48-1982/1) Co-operation for self-reliance : The Textile Labour Association of Ahmedabad (from International Labour Review, September-October 1982); Personal information and knowledge of the contributor through interview.*

J. M. BHATT

## BUDAUNI ZIA-I-AHMAD (1894-1973)

Zia-i-Ahmad Budauni was born on 21 September, 1894 in a respectable and scholarly family of Budaun (U.P.). By descent he was Shaikh Siddiqui. His father's name was Maulvi Rafi Ahmad with poetic name as 'Aali'. About two hundred years ago, one of his ancestors Maulvi Wajihudin migrated from Sambhal (Dist. Moradabad) to Budaun and settled down there. Professor Sahib's father was a Vakil by profession having scholarly talents, particularly in Urdu and Persian literature.

Professor Zia-i-Ahmad had come from a family which was reputed for its religious and literary environments and activities. He was first educated at the famous Arabic School Shamsul Ulum, Budaun and was taught by the great scholars of the time, such as Maulvi Mohib-e-Ahmad and Moulvi Abdul Muqtadir. After completion of his education in the Arabic school, he obtained degree and 'Sanad' in 'Hadees' from the famous Mohadis Maulana Syed Yunus Ali. Thereafter, he started learning English language. He matriculated from Budaun, graduated from Bareilly College and passed M.A. (in Persian) from the Allahabad University securing first class and first position at all the stages and getting gold medals etc.

In 1926, he started his service career as Lecturer in the Muslim University Intermediate College, Aligarh. For some time he was associated with the Anglo-Arabic College (known as Delhi College) but returned to Aligarh shortly. At the Aligarh Muslim University, he served successively as Lecturer, Reader, Professor and Head of Persian Department and retired from this post in 1958.

After retirement, he was assigned the work of compilation of Urdu Dictionary by the Anjuman Taraqqi-Urdu (India), Aligarh. The University Grants Commission also sanctioned a scholarship for Professor Sahib for undertaking Research on 'Amir Khusro'. But, he could not utilize it for a long period. In the meantime, on the initiative of the Delhi University in 1964, he was appointed as Director of Urdu Dictionary at Delhi, where he remained till 1972, a year before his death.

Professor Sahib was married to Shakila Khatoon, daughter of Qazi Manzoor Hussain, who hailed from a respectable family of Budaun. He had five sons and one daughter. One of his sons, Mr. Zaheer Ahmad Siddiqui is Head of the Department of Urdu, Delhi University.

Professor Zia-i-Ahmad had inherited love and intimacy towards literature and religion from his ancestors. He himself developed them to a great



extent. He had vast and deep knowledge of Hadees, Fiqah, *Quran*, Tasawuf and comparative study of Religions as well as of History, specially Islamic History. He had not only learnt Arabic, Persian and Urdu literature but had also penetrated into them. He was well versed in vocabulary, grammar and Urooz besides composing poetry himself. He was a critic and an essayist. He had composed many poems, based on Islamic events. Although he was a scholar of Persian, he wrote a monumental work on Momin's poetry which established his reputation as a scholar of Urdu as well.

He was simple in attire and culture. The mode of dress which he adopted earlier, lasted till his death. He also liked simple food; trait of his character was humility. He was never proud of his attainments and talents. He was lenient and generous towards the poor and the needy and was indifferent towards highly placed persons and dignitaries.

He had a very big library of his own, comprising ten thousand books on various subjects including rare manuscripts. He always felt pleasure in receiving a gift of books from his friends instead of other items.

Some of the books compiled and edited by him are *Diwan Momin*, *Qasaidi Momin*, *Mabahis wa Masail*, *Masalik wa Manazil* etc.

*Unpublished biographical account of Maulana Zia-i-Ahmad by Dr. Zaheer Ahmad Siddiqi, the son of late Maulana.*

S. M. ZIAUDDIN ALAMI

## BURLI, BINDUMADHAVACHARYA VENKANNACHARYA (1899-1981)

Bindumadhavacharya Venkannacharya Burli was born at Bagalkot in Bijapur district in an orthodox Vaishnava Brahmin family on 18 August, 1899. His father Venkannacharya was a *Puranika* (priest). Burli completed his primary education at Bagalkot and after finishing his three years' training course at Dharwad returned to Galagali in Bijapur district to work as a teacher.

However, love of service to the country had taken a deep root in Burli and this did not allow him to continue as a teacher for long. He left the service that brought him regular pay and returning to Dharwad entered the field of journalism in the office of *Karnatak Vrutta*, a Kannada paper, that was being published by the veteran freedom-fighter Mudaveedu Krishnarao. This proved to be a temporary affair. Burli had to return to the teaching

profession. He joined the National School in Dharwad which had started functioning since 1921. Unfortunately for Burli, the school being in the bad books of the Government, had to close and as a result he was thrown out of employment. Then he plunged head-long into the country's struggle for freedom. He served in the 'Hindustani Seva Dal' started by Dr. N. S. Hardikar as an important worker. In the following years, the two alternating activities of Burli were either being in jail or while free being in some responsible work connected with the National Movement. In the short periods in between he would join his family but there poverty made life hard for him. He faced bravely all such situations and during this period he was attracted to the Gandhian way of thinking and living. His entire dress consisted of a piece of *khaddar* loincloth. He was famous as bare-bodied Burli. His Gandhian way of life agreed and fitted well with his orthodox way of living. His wife Padmabai had also spent some months in jail in the cause of the nation. After independence, Burli worked for the Congress and became the President of the Taluka Congress Committee. He also worked hard for the Karnatak Pradesh Congress Committee.

A sort of a deep desire to undertake a profession for his livelihood was uppermost in his heart. He decided to commence publishing something like a Home University Library. This series was born on the auspicious day of Dasara in 1937 and the First Book in this series *Karnatak Darshana* was released by B. M. Srikanthaiah, President of the Kannada Sahitya Samelana held that year at Jamakhandi and received his blessings.

The *Lightning Creeper Series*, as it was called, was an unheard of and a bold attempt in the literary field. At a time when even light literature was struggling hard for want of response from the reading public, Burli carried on his remarkable experiment of publishing a series devoted to serious literature. This did not bring enough money but brought him peace of mind. He published more than a hundred books under the auspices of this series which included a few books written by himself. The series observed its Silver Jubilee but finally this creeper withered for want of support. The object in commencing this series of books was declared by Burli himself as under :

"Whatever be our personal opinions, since it is absolutely essential that our people should be fully aware of the new thoughts arising in the world, only such publications find their place in the series. On the whole, that the Kannadigas should march ahead in the national life is really the main object of this series." Burli did achieve his objective not only to his



satisfaction but to the satisfaction of all Kannadigas. Only a well-endowed institution could have done such work as Burli has done singlehanded.

Along with the work of the publication, there is another gigantic work which he undertook. With his experience of the Hindustani Seva Dal he organised another volunteer corps which finally was transformed into Congress Seva Dal. When the work was completed he entrusted it to others and came out of it.

Another instance of his organising capacity was seen when a festival was to be arranged to celebrate the 400th anniversary of Purandara Dasa, a great devotee of God Vitthala. Burli was not satisfied merely by organising lectures about him but he collected the works of Purandara Dasa, edited and published them in six volumes with the help of a team of scholars and at the same time he collected the funds necessary for this venture. He saw to it that these volumes were published at the appropriate time. This work of his has made all Kannadigas indebted to Burli for a long time to come.

All this work was achieved by Burli with no money to start with and he remained so to the end. His self-respect and unsoliciting way of life were always wakeful. After independence, many freedom-fighters received rewards from Government. Even when they were granted pension he never asked for it but finally the pension itself came seeking him, when Central Government changed its policy of granting honorarium to such persons.

Burli had strong belief in rectitude, virtuous living and good thoughts. He used to worship God with deep devotion and observed all the rituals. He had

taken Lokmanya Tilak as his Guru and had full faith in *Nishkama karma* (selfless service). He worked for the upliftment of Harijans also. He never took tea or coffee. He did not take even a sip of water outside.

In quest of knowledge he stayed at Udupi for two years and studied scriptures under the Swamiji of Bhandarkeri. Burli spent his last eight to ten years in religious studies and teaching. Although his strength was on the decline due to age he continued his usual religious observances. Having retired from public activities he was so to say in *Vanaprasthashrama*.

Burli was blessed with two sons and a daughter. All of them are married and well-placed in life. Burli died at Bangalore at his son's residence on 27 October, 1981. Besides the treasure of his hard labour i.e. *Lightning Creeper* publications, Burli has left to posterity a living example of pure and honest and dedicated life.

*Article by Govindmoorthy Desai in Burli Abhinandana Granth; article by Surendra Dani in Samyukta Karnatak (Daily Newspaper of 30.10.1981.) Information collected from close relatives of Burli staying in Dharwar; personal knowledge of the author; Kannadada Kalu Satamana (25 years of Kannada) (Silver Jubilee publication of Minchina Balli) ed. Bindu Madhav Burli and V. K. Gokak.*

**BUX, GULAM MOHAMMAD**

—See under Gama

## C

**CARIAPPA, KODENDARA MADAPPA**  
(1899- )

Kodendara Madappa Cariappa was born on 28 January, 1899 in Sanivarasanthe, North Coorg. His mother's name was Kaveri and father's name was Kodendara Madappa. In Coorg Madappa was one of a few first persons to have received university education. He was a district officer in the old Mysore State and during Diwan Seshadri Aiyer's time occupied a high post before he retired. Kodendara Madappa and Kaveri were blessed with four male and two female children. The second son is Cariappa who later became known as General Cariappa.

After completing his schooling in Mercara in 1917 Cariappa joined the Presidency College, Madras. During the First Great War, he was selected by the then Army Head Quarter in India to be trained as a Cadet for King's Commission. The trainees here were given King's Commission as Second Lieutenants from 1 December 1919. Posted as a 2/Lieut in the Carnatic Regiment, he went to Mesopotamia (now called Iraq). Later he was appointed as Quarter Master and still later as an Adjutant.

From 1922 to 1943, when he was appointed AQMG Eastern Command in Calcutta, Cariappa worked hard in different capacities. In 1925, he went as a Lieutenant on a cruise around the world on his own to see the armies in Malaya, China, Japan, America and so on. Later he was sent as AAQMG of the 26th Division in Arakan. In 1945, he was in the rank of a Brigadier.

In January 1947, he was one of the two Indian Brigadiers to be selected to go as students to the Imperial Defence College in London. He was recalled from there in June 1947 before India became a free country. He was a Member of the Army Partition Committee to plan the partition of the Army between India and Pakistan. On 15 August 1947, he was appointed as Deputy CGS at Army

Headquarter in the rank of a Major-General when the late General Sir Robert Lockhart was appointed the first Commander-in-Chief of the Indian Army with effect from 15 August, 1947.

Cariappa was then appointed G.O.C.-in-C Eastern Command in the rank of Lieut-General in December 1947. From there early in January 1948 he was called to take over command of the then DEP (Delhi East Panjab Area) now called Western Command to be in charge of operations in Jammu and Kashmir. After the hostilities in Jammu and Kashmir ceased at the end of December 1948, he was appointed the first Indian Commander-in-Chief of the Army with effect from 15 January, 1949 in the rank of a full General. He completed four years of command on 14 January, 1953 and in July 1953 the India Government sent him as High Commissioner for India in Australia and New Zealand.

He returned from there in April 1956. Since then he has been visiting schools and colleges, Rotary, Lions and other clubs and public meetings to interest the youth in the Defence Services and at the same time reminding them of their duty to a free India as loyal citizens of the country. All his life time he had been very much interested in all games including riding, polo, hunting and all other horse exercises. He was the Chairman of the Rani Laxmibai College of Physical Education in Gwalior and President of the All-India Council of Sports for some three years.

Cariappa was mentioned in Despatches during Great War II and was awarded the Order of the British Empire (O.B.E.). The President of U.S.A., Harry Truman conferred on him the Order of Chief Commander of the Legion of Merit—the first Indian to receive it. He visited Nepal in 1952. His Majesty Tribhuvan conferred on him the Honorary rank of a full General in the Nepalese Army. The Agra University in 1953, the Mysore University in 1978 and the Mangalore University in 1983, awarded honorary doctorates on him.

Since his return from Australia he visited Pakistan five times in 1958, 1959, 1962, 1964 and 1967 on his

own on what he used to call as a "self appointed one man goodwill mission". He stayed there as the guest of the then Presidents. In October 1964, he visited East Pakistan on his own to study the problem of the Indian refugees.

Cariappa was invited by the British Government as their guest from 23 July till 5 August, 1978. He was also invited by the Members of the Dinner Club of the graduates of the Imperial Defence College in Australia, which Club Cariappa himself had started as far back as 1954 when he was the High Commissioner there, to be the Chief Guest at their 28th Annual Dinner in November 1981.

In 1964, he was invited by the President of the World Veteran Federation in America to be a World Federation Member. He accepted the invitation and he visited Canada, America, Japan and China as a World Federation Member.

Cariappa is now leading a quiet life in Mercara doing his public service quietly for the three people he got 'wedded' to, just before he retired from the Army in January 1953;—these three people are—Ex-servicemen, their widows and orphans, the youth of the country and the unfortunate millions of backward classes.

*Bio-data of General K. M. Cariappa supplied by Cariappa himself; General Cariappa by I. M. Muttanna, a Kannada Book published by Kannada Sahitya Parishat, Bangalore; 'General Cariappa'—from a Kannada book, Ballavarodane, by K. Chennabasappa published by Pratibha Granthamale, Dharwad; 'General Cariappa' an article published in Kasturi, a Kannada Monthly by 'Kakemani' July 1972.*

K. S. SAVANUR

### CHACKO, I. C. (1876-1966)

The famous Sanskrit scholar and grammarian, I. C. Chacko was born on 25 December, 1876, in the village of Pulinkunnam of the District of Alleppy in Kerala. His father was Shri Kora of Illipparambil house, and his mother was Anna.

Chacko had his school education at Alleppy and Kottayam. In 1899 he passed the B.A. Degree Examination from Trivandrum with Sanskrit as his main subject. For about two years, he worked as Headmaster in a Middle School, and for some time as a Sub-Editor of Nasrani Deepika.

In 1901, he left for England for higher studies on scholarship given by the State Government. From the University of London he took the degree of B.Sc. (Hons) with Physics as his main subject. M.R.S.M. and A.R.C.S. were the other titles he earned from England when he returned to India in 1906.

In the State of Travancore, Shri Chacko served for a pretty long time in the Department of Industries and Commerce and retired from that Department in 1931, as Director and Head of the Department.

Shri Chacko became famous in the literary world by his unique work *Panineeya Pradyotham* in Malayalam. It was the result of his tireless endeavour for a quarter of a century. This large book was rightly honoured by the Central Academy of Literature by being selected for award in 1967. The book comprises of a detailed commentary for the Ashtadhyay of the great sage Panini. Besides this grammatical work, Chacko has contributed to the section of literary criticism, by his articles relating to the *Puranas*. A few of his autobiographical reminiscences also have been published. *Valmikyute Lokathil* (In the world of Valmiki), *Jeevithasmaranakal* (Reminiscences of tribe), *Kristhu Sahasra Namam* (Skt), *Chila Sabdangalum Avayute Rudharthangalam*, *Sir Thomas Moore* are the other books that may be mentioned to his credit.

Shri Chacko's contributions are not limited to literature alone. He made a deep and detailed study of the minerals of Kerala and laid the foundation for exploring the mineral wealth of Kerala. As Director of the Department of Industries and Commerce, he contributed his wide knowledge at this end.

Shri Chacko's store of knowledge was wide and extensive. Besides university education, he mastered Astrology, Rhetoric, History, Linguistics, etc. by self-efforts. Besides being a scholar in English, Sanskrit and Malayalam, he had a working knowledge of Latin, French, Greek and Syriac. He died on 27 May, 1966.

*Chacko I. C.—Sahityakaradiary, published by the Kerala Sahitya Akademy; & Viswavagnana Kosam, published by the S.P.C.S. Ltd; Kottayam.*

P. KUNJI KRISHNA MENON

### CHAGLA, M. C. (1900-1981)

Muhammad Ali Cureem Chagla was born on 30 September, 1900. Jurist, Judge, Educationist, Diplomat and Central Cabinet Minister, Chagla will

always be remembered by posterity as a fervent nationalist and a fearless democrat. He was born in a rich merchant family, lost his mother when he was barely five years old. His grand parents were fond of him and gave him good education. He was sent to St. Xavier's High School in Bombay and then entered college of the same institution. He was a model student and cultivated a deep and abiding love of literature—both eastern and western and an extraordinary talent for public speaking. In 1919 Chagla went to U.K. for higher studies. He took the B.A. degree in modern history of the Oxford University and at the same time studied law. He was called to the Bar from the Inner Temple. He returned to India in 1922. For some time (1927-30) he taught constitutional law at the Law College. By late thirties Chagla had developed a good legal practice, and was prominent both at the Bar and in public life. In 1941 he was appointed Puisne Judge of the Bombay High Court, and on India's getting independence, was elevated to the post of Chief Justice in 1947, which post he continued to hold for the next eleven years. During his judgeship, he was a member of the Law Commission from 1955-58 and an ad-hoc Judge of the International Court at the Hague from 1957-60. In January 1958 he very ably conducted inquiry regarding investment of funds of the Life Insurance Corporation. In 1961 he was member of the Das Commission which inquired into the Akali dispute.

Chagla entered politics as a Muslim Leaguer, when Jinnah was striving for Hindu-Muslim unity. Later, when Jinnah turned a communalist and began to support the two-nation theory and emphatically stated that it was wrong to equate religion with nationality. Both Hindus and Mohammedans, according to Chagla, shared a common heritage, a common past and had to live together. The partition of the country was a tragedy and a calamity.

As a jurist and a judge Chagla always tried to get at heart of the problem. Once he got hold of relevant and material facts it was easy for him to come to a fair and equitable conclusion. During the period he presided over the Bombay High Court, he successfully fought for the independence of the Judiciary and refused to be dictated by the Executive.

His second achievement was the confidence inspired in the common man about getting justice from the High Court. Whatever the legislation, he brought to bear on it a progressive outlook. As Palkhivala has pointed out, 'there is an immeasurable amount of good in Chagla's judgement. He likes to rest his judgements on enduring first principles. He illumined justice and humanised law'.

From July 1958 began Chagla's career as a diplomat. He was appointed India's Ambassador to the United States of America and held that important post for three years. He succeeded in his task of improving the relations between the two countries, reporting American attitudes and views towards international affairs to his Government and explaining to the U.S.A. the real nature and purpose of Indian policies. He elucidated India's policy of non-alignment which was much misunderstood in the U.S.A. and the harm that country was doing to India by providing arms to Pakistan. He also spoke to many associations about India's problems and the efforts made by the Government to modernize the country and raise the standard of living of its people. During his period as Ambassador to the U.S.A. and High Commissioner to U.K. (1962-63) he established contacts with all sections of life, was deservedly popular and enhanced the reputation of his country. His advocacy of Indian cause was outstanding.

In 1963 on his return from U.K. he was inducted into his cabinet by Prime Minister Nehru. He was given the portfolio of education. Chagla has been a member of the Syndicate of the Bombay University and its Vice-Chancellor in 1946-47. He felt strongly that education should have a national perspective and uniform policies. As India was entering the modern age the emphasis in education should be on science and technology. To bring about the change Chagla set up committees to prepare model school text books and an education commission to go into the curricula of the various subjects taught at the University level. During his visit to the U.S.S.R. he had been much impressed by the progress made in education and science in that country and wanted our schools and universities to emulate the example. To improve the quality of teaching he started four training centres in the country. To raise the status and dignity of teachers he gave them improved pay-scale. English was our window on advanced scientific knowledge and on international affairs and he wanted this window to remain open for all times. Regional languages may develop and Hindi may become one day the link language of this country, but he felt that English should ever have an honourable place in the educational system.

In 1966 Chagla was transferred to the Ministry of External Affairs. His aim was to develop friendly relations with India's neighbours. He therefore visited Indonesia, Malaysia and Burma. He hardly remained at the helm of affairs for nine months when he resigned over the language issue.

In 1964-65 he pleaded very ably India's case regarding Kashmir before the Security Council of the UN. He also led the Indian delegation to the Commonwealth Education Conference, to the general Conference of the UNESCO and the General Assembly of the United Nations. In recognition of his services honours were showered on him by Indian as well as foreign universities. He was awarded LLD. by the universities of Harford, Philadelphia, Boston, Leningrad, Panjab and Banaras. His publications are *The Indian Constitution, Law, Liberty & Life, The Individual and the State, An Ambassador Speaks, Unity and Language, Education and the Nation*.

His resignation in 1967 from the Central Ministry did not mean an end of his public career. He continued to take active part in public affairs till almost his death in February 1981.

*Roses in December* being Chagla's autobiography (1974); also other writings; obituary notices in the journal of the Asiatic Society of Bombay; *Times of India* dated 10 February, 1981 and other journals and newspapers.

V. G. DIGHE

#### CHAKLADAR, HARANCHANDRA (1874-1958)

Born at Dakshinpara, a village in the district of Faridpur (now in Bangladesh) on 22 July, 1874, Haranchandra was the youngest son of his parents, Kasichandra and Kalitara. He lost his father at a tender age and was for some time taken care of by his elder brother, Anathbandhu.

After passing the Entrance Examination of Calcutta University in the first division in 1891 Haranchandra entered the first year class of the General Assembly's Institution (now Scottish Church College), Calcutta. He did his First Arts in 1893 and won a scholarship. In 1896 he took his B.A. with honours in English and was placed in the second class. Next year he got his M.A. in English, having been placed fifth in the list.

Meanwhile in 1894, Haranchandra came in contact with Satischandra Mukherji, a genuine patriot and prophet of national education in the early 20th century. Both Satischandra and the famous saint Bijayakrishna Goswami played a significant role in shaping his personality. After taking a master's degree Haranchandra started life as an

assistant of Satischandra and taught private students. He also secured a job in the Indian Postal Department, Calcutta.

Haranchandra was only twenty-three when he contributed to *The Dawn* (April, May, July, August, November 1897; January, March, May-August, October 1898; September 1899; October, December 1900; January, August, November-December 1901; March, September-November 1902; January, July, September 1903), a competent English rendering with commentaries, "Svarajyasiddhi" from the original Sanskrit work of Bhaskarananda on Vedanta in collaboration with Durgacharan Vedanta-Samkhya-Tirtha. Apart from his learned essays on "Bengali as spoken by the Bengalis" (September 1904-January 1906), "Fifty years ago : The woes of a class of Bengal peasantry under European indigo planters" (July 1905) and "Maritime activity and enterprise in ancient India : Intercourse and trade by sea with China" (May, June-August 1910; February, May, August-September 1911; February-March 1912), quite a substantial number of writings from the pen of Haranchandra appeared in *The Dawn*.

Stimulated by genuine patriotism Haranchandra resigned from the government service and joined the National Council of Education, Bengal, as an Assistant Secretary, Assistant Superintendent and a Lecturer in Science in 1906. After a five-year tenure at the Council of Education during which he earned esteem of his students, Haranchandra joined Sibpur High School (now Shibpur Dinabandhu Institution) as Headmaster in 1911. He then worked in succession as a lecturer in the Ripon (now Surendranath) College, Calcutta (1913-1915), the Bihar National College (1915-1917) and again a brief stint with the Ripon College (1917-1918). Meanwhile in 1918, Haranchandra had obtained the post of a lecturer in the department of Ancient Indian History and Culture of Calcutta University. When the department of anthropology opened in 1920, his services were requisitioned for it. He served for about twenty years and retired in 1937.

Haranchandra was elected President of the section of Anthropology and Archaeology at the Twenty-third Indian Science Congress, held at Lahore in 1936 where he delivered an address on "Problems of racial composition of the Indian peoples."

Haranchandra spent the later part of his life in studies and meditation. He was for some time in charge of Bijayakrishna Math at Puri, Orissa. He died at his Calcutta residence on 19 January, 1958.

Apart from his many sided interests in different branches of knowledge, Haranchandra learned and specialised in some ten or more languages, Oriental

and European. He carried on with his study and research with meticulous care and dedicated industry. His unflinching candour and intelligence are manifest in almost everything he wrote.

Haranchandra's notable contributions include the following: *The first outlines of a systematic anthropology of Asia* (tr. from the original Italian of V. Giuffrida-Ruggeri), Calcutta, 1921; *Studies in Kamasutra of Vatsayana*, Calcutta, 1924; *Aryan occupation of eastern India in early Vedic times*, Calcutta, 1925; *Social life in ancient India: Studies in Vatsayana's Kamasutra*, Calcutta, 1929; *The Geography of Kalidasa*, Calcutta, 1963; *Srisrigurugranthasahibji* (tr. with notes from the original Gurumukhi into Bengali), 5 Vols., Berhampore (Orissa), 1364-1376 B.S.

Haridas Mukherjee and Uma Mukherjee, *The origins of the national educational movement*, Calcutta, 1957, pp. 315-356; Amrita Bazar Patrika (Calcutta), Wednesday, 22 January, 1958, p. 5; T. C. Raychaudhuri, *Haranchandra Chakladar, Pracyavidya-Tarangini*, ed. D. C. Sircar, Calcutta, 1969, pp. 255-257; Sunil Bandyopadhyay, *Haranchandra Chakladar: Bharataatmara cinmaya abhijnana*, *Pascimvanga* (Calcutta), 3 August, 1973, pp. 1371-1374; Shyamal Kumar Roy, *Bibliographies of eminent Indian anthropologists*, Calcutta, 1974, pp. 33-37.

SUNIL BANDYOPADHYAY

#### CHAKRAVARTY, NIRMALA SUNDARI

-See under Anandamayi Maa

#### CHAKRABORTY, SIBRAM (1903-1980)

Sibram Chakraborty, one of the most popular and eminent writers in Bengali was born on 13 December, 1903. His father, Sibaprasad Chakraborty, though a native of Chachol, North Bengal, refused to be tied to the environs of his native village and preferred to move from place to place. The boyhood of Sibram was thus spent in several places. His mother, Sibarani, was noted for her pious habits.

Sibram was born at Darjipara in North Calcutta. He inherited from his father itinerant habits. Even before he completed his schooling, he left his home and after wandering in several places, he came over to Calcutta. He came in contact with the well-known revolutionary leader, Bipin Behari Ganguly. But he was more drawn to the movement of non-cooperation started by Gandhiji. Young Sibram plunged himself into the movement and served a

brief term of imprisonment. About this time he was introduced to Deshbandhu Chittaranjan Das, who helped him liberally in the early days of his struggle for a living. Sibram served apprenticeship in journalism for a brief spell till he decided to devote his time and talents in literary pursuits.

At the commencement of his literary career Sibram came in close contact with the 'Kallol' literary group, in general, and Premendra Mitra and Achintya Kumar Sengupta, in particular. Sibram, however, evinced his desire to adopt literary pursuits in his own way without being influenced by any particular school. His works, from the beginning, reveal the impression of a singularly individualistic style.

Sibram's first poem 'Kokil Dake' was published in the *Bharati*. He was then barely seventeen years old. His next publication, following in quick succession, was *Mantur Master* illustrated with drawings and sketches by Saila Chakraborty. Two books of poems - *Manush* and *Chumban* made their appearance in print in 1929. Sibram also wrote regular features, specially meant for juvenile readers, in the columns of *Mouchak*. He wrote, besides, a number of short stories. A collection of his short stories was published under the title of *Prem Bichitra Gati*. Sibram was, however, more drawn to comic writings for the entertainment of juvenile readers. Among these *Anek Hashi*, *Digvijayi Harshavardhan*, *Bari Theke Palye*, *Bari Theke Paliyer Par*, *Harshavardhaner Nanan Kanda*, *Pran Niye Tanatani*, *Adwitiya Sibram* and *Adventure* deserve special mention. Sibram excelled in his writings for the children. But he was also a skilful writer on topics of serious import. His book entitled, *Moscow Bonam Pondicherry* is the work of a mature and versatile mind. *Iswar Prithivi Bhalobasha*, an autobiographical work written in the closing stage of his life won wide applause from readers as well as literary critics.

Sibram's contribution did not go unrewarded. In 1960 he received the Mouchak Award. He was also the recipient of Prafulla Kumar Memorial Award and Ananda Award. The Vidyasagar Award presented by the Government of West Bengal came as a fitting but posthumous reward (1981).

A prolific writer, Sibram wrote more than two hundred books, establishing his claim to be regarded as one of the most popular writers in Bengali.

Sibram remained a bachelor through life and spent most of his life in a rented room of a Mess-cum-Boarding House in Central Calcutta. He shunned publicity as much as affluent living. His manners were plain, giving the impress of a mind possessed of childlike simplicity.

He passed away, aged seventy-seven on 28 August, 1980.

Sibram Chakraborty is a very popular name in the sphere of Bengali literature. Primarily known as a successful juvenile writer, his superb wit and humour is enjoyed by all readers, irrespective of age.

*Rasa Sahityik Parichiti : Edited by Kumares Ghosh; Interview with Dr. Prasit Ranjan Roy Chowdhury, a close associate of Late Sibram Chakraborty.*

BARUN KUMAR CHAKRABORTY

### CHAKRABORTY, TARAPADA (1909-1975)

Tarapada Chakraborty was born on 1 April, 1909 in the village of Kotalipara in the district of Faridpur now in Bangladesh. His parentage was in a way illustrious and the boy Tarapada had the privilege of being initiated in an academic as well as artistic atmosphere.

Alongwith his academic background, he came in contact with a few distinguished musicians at a very early age. His uncle, Ram Chandra Chakraborty who had a vocal training in classical music from one Jahur Khan of Delhi was primarily responsible for Tarapada Chakraborty's interest in raga music.

He came to Calcutta at the incentive of being taken into the staff of the AIR as a tabla accompanist but he was actually in search of a Guru from whom he could learn alap and dhrupad, kheyal and thungi. Manmatha Ganguly, a distinguished solicitor of Calcutta and a great patron of classical music helped the boy in this regard and asked Satkari Malakar to take up the boy as his disciple. Late in age he became a disciple of the renowned musician, Sangeetacharya Girija Sankar Chakraborty.

His training thus completed under two great masters, Tarapada Chakraborty started giving recitals at distinguished music circles and conferences and soon reached a position in eastern India which is still unsurpassed by any other local musician.

Tarapada Chakraborty's style of singing was particularly his own. From Gwalior, from Agra, from Kirana he could pick up the best in their traditions and could blend his own style in a way as to effluente a distinguished style by itself.

Tarapada Chakraborty was a scholar of no mean calibre and read a vast amount of musicology,

chhanda and alankar as well as Indian tala system. Moreover, he was a very good composer as well as a poet. All these combined together placed him in a very unique position wherefrom he could visualize music from a purely aesthetic standpoint. There are a number of ragpradhan Bengali songs which he composed and sang in conferences. The ragas which he mostly sang in concerts were simple in their delineation but sublime in approach. Suddha Kalyan, Malkosh, Darbari Kanara, Puriya were such ragas he liked to demonstrate.

In recognition of his outstanding attainments Tarapada Chakraborty was given award by the State Akademy and Fellowship by the Sangeet Natak Akademy of New Delhi. Middle in life he refused to sing over the AIR for grounds that seemed to him dishonourable for an artist of his eminence. He also refused the *Padmashree* award.

Tarapada Chakraborty left behind him a good number of vocalists in Bengal as his students. Unfortunately, Tarapada Chakraborty has no commercial records to his credit though he sang a number of ragas in a number of conferences which are the very best judged by any Indian standard. He had of course, two records of ragpradhan Bengali songs. He also composed a number of ragas of which Chhaya-Hindol has been recently popular. He died at his residence in Calcutta on 1 September, 1975.

*Information supplied by Manas Chakraborty, son of Late Tarapada Chakraborty.*

ARUN BHATTACHARYA

### CHALIHA, BIMALAPROSAD (1912-1971)

An indefatigable champion of the Gandhian constructive programme, leader of the Congress and Chief Minister of Assam for about thirteen years, Bimalaprosad Chaliha was one of the key figures in the national scene of life and politics about the middle of the twentieth century.

The Chalihas were not autochthonous to the soil of Assam. Their earliest known forbear, one Sheo Rai (Sheonandan Rai) was a Land Officer under a petty Hindu, possibly Rajput, Raja in what is now the Etawah district of Uttar Pradesh. Later persecutions at the hands of the Lodi and Sayyid Sultans drove the ancestors of the family who eventually found a haven of refuge in the dominion of king Naranarayan of Cooch Behar (Koch Bihar), a sprawling kingdom in



the sixteenth century comprising general districts of North and besides Goalpara, Kamrup and Darrang from Assam. They were absorbed there as Kotwals, i.e., officers charged with maintenance of law and order and the public utility services. In Bimalaprosad Chaliha, who steps off in the eleventh degree from Shriram Rai, the residuum of the collective experiences and wisdom of the Chalihas marked its apogee. The youngest of the five sons and five daughters of Rai Bahadur Kaliprasad Chaliha (1856-1914) lawyer, tea planter and philanthropist, by his wife Nikunjalata, Bimalaprosad was born on 26 March, 1912 at Sibsagar. Three daughters and the eldest son having predeceased him, Kaliprasad felt a little desolate and forlorn in the late years of his life inspite of his wealth and opulence. Bimalaprosad was only two years of age when his father died. Kaliprasad's second surviving son, Taraprasad Chaliha (1890-1948), who was the third Assamese to be called to the bar from the Inner Temple, London, had to settle all domestic chores.

Bimalaprosad had his early lessons in the three R's at home through a private tutor. A maestro from Manipur, Tombi Sing, was hired to teach him dance and music. He learned also the tabla and had a commendable hand on it. In the early stages of his life, he was known to have acquitted himself creditably in several dramatic performances at Sibsagar both as actor and singer. This taste for music and the fine arts he retained all through his life.

In 1928, Bimalaprosad passed the Matriculation Examination from the Sibsagar Government High School, and was admitted into the City College, Calcutta, as a student of the I.Sc. Class. Although he had read there for two years, he did not take the final examination, and prepared himself for participation in the Civil Disobedience Movement under Gandhiji's leadership. He was elected "pro-tem" President of the Assam Provincial Congress Committee when the duly elected President, Shri Bishnuram Medhi, was whisked away to gaol.

In 1932, Bimalaprosad was sentenced to six months' imprisonment for defiance of prohibitory orders under section 144, IPC, at Sibsagar. After his release from gaol, he enlisted himself in carrying forward the message of the charkha, from one village to another. He designed a new type of spinning wheel and exhibited it before Gandhiji when the latter visited Sibsagar in 1934. Mahatma Gandhi admired his ingenuity and inventive genius and commissioned him to undergo a special training in cottage industries in the ashrama at Madhubani, Bihar, then run by Mathuradas Purushottamdas. He

also conferred on Bimalaprosad membership of both All India Spinners' Association and All India Village Industries Association.

Bimalaprosad's fame as a constructive worker spread far and wide. In 1937, he was elected Secretary, Assam Branch of All India Spinners' Association, an office he held till 1942. During this period he established a number of ashramas on Gandhian pattern for constructive work in Khadi and village uplift. After a short spell of power in ministerial post and as MLA, he was appointed Regional Organiser for constructive work, Eastern Zone, by U. N. Dhebar, President, AICC, for a period of five years.

Nevertheless, it is not as a constructive worker but as a politician and statesman that he is chiefly remembered. In 1942, he was arrested and kept confined in gaol for two years as a security prisoner. In 1946, in the second general election, he was elected to the Legislative Assembly from the Sibsagar West (Non-Muhammadan General) constituency. In 1947, he was inducted into the Council of Ministers as Parliamentary Secretary, Co-operation, Gram Panchayat, Village Uplift and Cottage Industries, by the then Premier of Assam, Gopinath Bardoloi. He formulated a scheme for reconstruction of the villages. In the first place, the villagers were to be organised into Panchayats; secondly, they were to have at least two co-operative trading societies, thirdly, there were to be workshops for utilisation of the surplus labour-power of the countryside; fourthly, a rural bank that would offer financial subsidies to those who were willing to pursue small trades and callings, and finally, there shall be a co-operative bank at the apex which would float loans to the rural co-operatives.

The first of these institutions, the Assam Co-operative Apex Bank, was established in 1948 and Bimalaprosad Chaliha was its first Chairman. To give purpose and direction to the cottage industries, he also formed the Assam Co-operative Cottage Industries Association in 1948 of which again he was the first Chairman.

In 1950, on the death of Gopinath Bardoloi, Shri Bishnuram Medhi became the Chief Minister of Assam, and in the reshuffling of the Council of Ministers, Chaliha was left out. Chaliha once again plunged whole soul into constructive work; but ere long he was appointed General Secretary, Assam Pradesh Congress Committee (1950). In 1952, he was elected President, APCC, and in the following year he was elected to the Lok Sabha from the Sibsagar constituency in a by-election. In 1954, he resigned presidentship of the APCC in favour of Shri

Mahendra Mohan Chaudhury. This office alternated between them for about a decade, e.g., Chaliha, 1952-54, Chaudhury, 1954-56, Chaliha, 1956-58, and Chaudhury, 1958-59. During his second term as President of the APCC, the sixty-third session of the Indian National Congress was held at Gauhati, and it was Chaliha who was elected Chairman, Reception Committee of the said session.

In the general election of 1957, Chaliha stood for election to the Legislative Assembly of the State from the Amguri constituency in Sibsagar but had to concede defeat to his rival, Shri Khagendranath Barbarua of the R.C.P.I. This did not, however, tarnish his image in the public eye. In the reconstituted Assembly it was Shri B. R. Medhi who was again elected Leader of the Congress Legislature Party and consequently Chief Minister. However, his election was by a slender majority and the Party was virtually split into two. Under the circumstances, Bimalaprosad Chaliha, who was the President of the Pradesh Congress Committee at the time, was found to be the only "consensus" candidate commonly acceptable to all the MLAs. He was, therefore, unanimously elected Leader of the Party and Chief Minister, even though he was not an MLA at the time.

Chaliha formed his Government on 27 December, 1957, and began his long innings of power for a record number of years, i.e., a total of twelve years and ten months ending 31 October, 1970. In 1958, he offered himself as a candidate in a by-election to the Assembly from Badarpur, a predominantly Muslim constituency in the Bengali-speaking district of Cachar and scored a resounding victory.

During thirteen years of three successive administrations by him, viz., 1957-61, 1962-66 and 1967-70, it was Chaliha who held the centre of the stage totally unchallenged by anybody alike in the party or in the organisation so much so that Shri S. C. Kakati, a senior journalist, who is no uncritical admirer of Chaliha, describes "the Assam" between 1957 and 1971 as "Chaliha's Assam". During this period in public life and politics, it was only Chaliha who reigned supreme; it was only he whose influence was decisive.

The problems created by the separatist demands of the hill tribes and the Nagas led to the emergence of the new state of Meghalaya comprising Khasi and Jaintia Hills and Garo Hills Districts (1970) on the one hand, and the emergence of Nagaland as a New State in the Indian Union, on the other (1963).

Even then, the 'rebel' Nagas remained for long unreconciled. A series of talks were held between

them and the Government of India. Eventually in September, 1964, a truce was concluded and the Government ordered a ceasefire. In the same year, the Nagaland Peace Mission was formed with three members, namely, Jaiprakash Narain, Bimalaprosad Chaliha and Reverend Michael Scott, the London host of Shri Z. A. Phizo, the rebel Naga leader. The major burden of the Mission's work fell on the shoulders of Chaliha. He had to wander up and down the rugged hills, in inhospitable regions and difficult terrain, at great risk to his life, spending days and nights in ceaseless parleys with the insurgents. The Mission continued its work upto 1966. Ultimately the storm blew over.

In the General Election of 1962, Chaliha secured his election to the Assembly from the Sonari constituency in the Sibsagar district. His second administration was as eventful as was the preceding one. In 1962, hostilities broke out between China and India over the issue of the Sino-India border and the Chinese overran a large part of the Indian territory in the NEFA (now Arunachal). Although they had not planted their feet on the soil of Assam proper, the fact remained that they had demonstrated the utter vulnerability of the geopolitic region that is Assam. The danger, however, passed off when China declared a unilateral ceasefire effective from the midnight of 21-22 November, 1962, thus sparing him the necessity of putting into effect his so called "grand design", i.e., the plan of containing the aggression on the north bank region of the Brahmaputra.

In 1964, the Hajongs, a Hinduised Bodo tribe, living on the southern slopes of the Garo Hills district of Assam projecting into the Mymensingh district of East Pakistan, were crowded out of their homeland by the communal fanatics of that country. Chaliha took measures for their speedy rehabilitation.

In January, 1965, the Mizos living in the Mizo Hills district of Assam, which borders on the tri-junction of India, Burma and Pakistan, demanded creation of a separate Mizo State, to be called Mizoram, on the analogy of that of the Nagas. It took a long time for Chaliha to make up his mind on the issue. However, on 21 December, 1971 that is to say, two months after his retirement as Chief Minister, the Parliament passed the constitution (Twentyseventh Amendment) Bill converting the Mizo Hills District into a Union territory and conferring on it the status of statehood.

In September, 1965, the Indo-Pak War broke out with a large scale Pakistani thrust in the Chhamb sector in Punjab. Prime Minister Lalbahadur Shastri

asked his two provincial satraps, Bidhan Chandra Roy and Bimalaprosad Chaliha, to gear up civil defence of their respective states in the east. The War gave Chaliha many a sleepless night. Fortunately for him, the Pakistanis dared not cross over the boundaries of Assam.

The most vexed problem which Chaliha had ever to tackle was that of the illegal infiltrators from East Pakistan, a problem, which because of its intricacies can be well described as the Eastern Question. It mainly arises out of the influx of Muslim refugees from East Pakistan. The political wrangle indulged in by the leaders made the solution of the problem increasingly difficult.

The nerveracking tribulations of 1969-70 coupled with the severe drain on his physical reserves in connection with his work as a member of the Naga Peace Mission (1964-66) had made so heavy an inroad into his faculties that he became virtually incapable of any work, far less that of the Chief Minister. So he offered to resign (1970).

Paradoxically enough, the worst of his times was also the best for him. At no time in the past had he scaled such heights of popularity as in this period. The people and the Party stood behind him in perfect phalanx. The people discountenanced all talks of resignation by the Chief Minister; the only concession they allowed him was that he should delegate his powers and functions to his deputy, Shri M. M. Chaudhury, as long as he considered necessary for his convalescence.

Nevertheless, the goodwill of the people, however, overflowing it might be, was no substitute for his failing health. On 31 October, 1970, he resigned in favour of Shri Mahendra Mohan Chaudhury who had already been officiating for him.

On 25 February 1971 Chaliha passed away at Shillong, now no longer the capital of Assam.

Chaliha is survived by his wife, Mrs. Amaya Chaliha, with whom he was united in 1941, and a number of sons and daughters.

*Chaliha, Phanidhar : Vamsavali, Sibsagar, 1909; Chaliha, Dharmeswar : Family Tradition as recounted to the author, Bettori (Golaghat), 1946; Chaliha, Tankeswar : Vamsavali (revised and enlarged), Jorhat, 1972; Chaliha Parag : His Letter on the subject to the author, Sibsagar, February, 23, 1980; Saikia, Chandra Prasad (ed) : Bimalaprosad Chaliha, a commemoration volume containing sketches on his life and times by his critics and admirers, Gauhati, 1972; Sharma, Benudhar : Dakshinpat Satra, Gauhati, 1967; Guha, Amalendu : Planter-Raj to Swaraj, New Delhi, 1977; Bhuyan, Arun Chandra and De, Sibupad : Political*

*History of Assam, Gauhati, 1980; N.B. Contemporary notices, carried by the periodicals and newspapers which have been freely used in the compilation of the entry are too numerous to be listed.*

S. CHALIHA

### CHALIHA, PADMADHAR (1895-1969)

Born in 1895 in a Kayastha family of Sibsagar in Upper Assam, Padmadhar Chaliha was the son of Raibahadur Phanidhar Chaliha through his second marriage. His father was originally a government servant and was later drawn into the freedom struggle and became a Member of the Assam Legislative Council (1915-1919). His mother, Gunadalata Chalihani, was the grand-daughter of the nineteenth century Assamese patriot and martyr Maniram Dewan. His elder brother Kuladhar Chaliha was also a freedom fighter and social worker.

Padmadhar Chaliha had his early education at the Government High School, Sibsagar. He was intelligent and had remarkable grasping power. He also evinced great interest in literary and cultural activities of the town and took active part in them. While still in school, he revealed his literary talents by writing a large number of articles and poems which were published in the contemporary journals like *Usha* (the Dawn) and *Banhi* (the Flute). Debating and acting were his two other hobbies. In 1908, at the tender age of thirteen, he passed his Entrance Examination standing first among the Assamese students of the Assam Valley, and securing highest marks in English. He was awarded a monthly scholarship of rupees twenty by the Government of Assam to prosecute higher studies. He joined Cotton College, Gauhati, and in 1910 passed Intermediate (Arts) Examination, standing first in Assam and thirteenth in the Calcutta University. He also secured the highest marks in English among all successful candidates. He then proceeded to Calcutta and two years later passed B.A. from Presidency College with honours in English. On his return to Assam, Chaliha was immediately offered a teaching assignment in the Phuleswari Institution of Sibsagar. He served for about two years and then went back to Calcutta for further studies. In 1916 he passed M.A. in English literature and four years later took his B.L. degree. His contact with some of the

contemporary Bengali writers and scholars had a profound impact on his young mind and it sharpened his literary talents. In fact, his first collection of poems, *Phulani* (the garden), was published when he was still a student of the post-graduate classes in Calcutta.

From his childhood, like many Indians of those days, Chaliha aspired for a career in the Indian Civil Service. But partly due to financial difficulties and partly due to the outbreak of the First World War he could not fulfil his ambition of visiting England and prepare himself for a career in the civil service, and he became a lawyer instead. His legal career, though short, was undoubtedly very promising. The launching of the non-co-operation movement, however, brought about a distinct change in his life. In response to Gandhiji's call of the boycott of the court, he gave up practice and joined the movement for which he was imprisoned for a short time. His nationalistic songs became even more popular and were sung by the young and old alike in all public meetings and gatherings. His second anthology of patriotic songs, *Swaraj Sangeet* (Songs of Liberty) was the product of this time.

After his release from jail, Chaliha, who had already made a mark as a free-lance writer, became a full-time journalist. For a few years he edited (jointly with another Assamese, Singha Dutta Adhikari) a fortnightly newspaper *Argha*. During the Civil Disobedience Movement he assumed charge of two other papers, *Asamiya* (the Assamese) and *Banhi* (the Flute). Through the columns of these two papers he continued to profess nationalism and thereby incurred displeasure of the authorities. In 1944 he was offered the post of Extra-Assistant Commissioner by the Government of Assam. He was not happy in his new position and soon left it. With the establishment of the Sibsagar College in 1947, he became its Principal. He also continued his journalistic activities simultaneously, and at the time of his death on 12 June, 1969, he was the editor of the *Asom Jyoti* (Light of Assam).

Padmadhar Chaliha was indeed a versatile genius. He was an erudite scholar, a prolific writer, singer, actor, educationist and above all a very dedicated social worker. His contribution to Assamese literature, drama and music was immense. In his young days he was influenced by the works of Bharatendu Harishchandra, Dwijendralal Ray and Maithelicharan Gupta. He also imbibed freely from the writings of William Shakespeare and Walter Scott. At least two of his anthologies of poems, *Phulani* and *Swaraj Sangeet*, bear full testimony of this influence, while another one, *Rangpur Katha*

*Koi* (Rangpur speaks), which in his own words is a 'dramatic monologue', was essentially the expression of his intense love for Assam. As a dramatist too, Chaliha had left behind him a deep impression in the minds of the present generation of the Assamese writers. Of his three dramas, *Kene Moja* and *Nimantran* (Invitation) were satires, while the third, *Amar-Leela* (named after two principal characters of the play, Amar Singha and Leela) was actually an Assamese version of Shakespeare's *Romeo Juliet*. Besides these, Chaliha wrote a few other books of which *Mahabir Lachit Borphukan* (a life sketch of the seventeenth century Assamese general Lachit Borphukan who defeated the Mughal army led by Raja Ram Singh in 1667), *Asamiya Sahityaloi Rangpurar Barangani* (Contribution of Rangpur, viz. one time capital of Assam, to Assamese literature) and his own autobiography *Jibon Binor Sur* (Melody of Life) are most important. *The Sahityarathi of Assam*, a book on the famous Assamese litterateur Lakshminath Bezbaruwa, is his only work in English language. The Assam Sahitya Sabha, the principal literary Society of Assam, had honoured him by electing him its President for the 1958 Tinsukia session. Earlier, he presided over the musical section of the 1934 session of the Assam Sahitya Sabha.

A great patron of music and fine arts, Chaliha was connected with large number of literary and cultural organisations of the province. He was an actor of great eminence. The role of Amar Singha that he had once played in his own play *Amar-Leela* is still remembered by many with nostalgic memory. In his personal life, he was amiable and hospitable and knew no difference between rich and poor, young and old. He was fair-looking, not very tall but exceedingly handsome. He was kind-hearted and was a constant source of inspiration to the thousands of his pupils. To the younger generation he was both a friend and a guide. He was a harbinger of the student movement in Assam and was one of the founders of the *Asom Chhatra Sammilan* (Assam Students' Conference). In the field of education he was a pioneer. His lasting contribution to the cause of higher education was the establishment of the Sibsagar College, of which he was the founder-Principal.

Chaliha, Padmadhar, *Jibon Binor Sur* (in Assamese), 1963; Chatter, Abdus (ed), *Asom Sahitya Sabha Patrika* (in Assamese), Number II, Jorhat, 1971; Goswami, Jatindranath (ed), *Asom Sahitya Sabhar Bhasanawali, Part IV* (A Collection of fourteen presidential addresses of the Assam Literary Conference from 1958 session to 1972 session), Jorhat,

1973; Sharma, Benudhar, *Congressor Kacholi Rodot* (in Assamese), Gauhati, 1959.

SHRUTIDEV GOSWAMI

CHAND, GYAN (DR.) (1893- )

Born at Quetta in the North-Western Frontier of the Indian sub-continent (now in Pakistan), Gyan Chand belonged to an urban lower middle class Hindu family. He spent his childhood with his father Kanhaiyalal at Quetta and later in Lahore.

Gyan Chand's entire joint family including his first wife and children perished in the Quetta earthquake of May 1935. He married Anasuya Wagle from Maharashtra, a relative of the famous socialist and later Sarvodaya leader Acharya Patwardhan, whom he had met at Varanasi. They have two daughters, one of whom studied in England and got married there.

At Varanasi where Gyan Chand started his teaching career, he was closely associated with Narendra Deva, Achyut Patwardhan, Rammanohar Lohia and other socialist leaders and himself became a confirmed socialist. At Patna he cultivated friendship with many people of leftist leanings.

For a while Gyan Chand was in the Secretariat service when his learned articles caught the eye of Madan Mohan Malaviya who invited him to join the Banaras Hindu University as a teacher in 1920, a post he held till 1926. By this time he had made his mark not only as a fine speaker but also as an eminent economist through his papers presented to the Indian Economic Association and contributed to the learned journals. No wonder then that at the early age of thirty-three he was offered a Professorship at the Patna University (Bihar) in 1926. In 1929-30 he got study leave for higher studies and obtained his Ph.D. degree from the University of London in 1932 on the thesis on the theme of local Finance in India. In 1938 he was elected the President of the Indian Economic Conference.

During his stay in the Patna University (1926-46) Dr. Gyan Chand was a centre of academic and extra-curricular activities. He became an indispensable part of the Chanakya Society of the Department of Economics; he not only presided over its meetings but also gave lectures and took an active part in its discussions. Eventually he became

its permanent President. He was so much interested in the corporate life of the students that he spoke in almost all the students' organisations—the Hindi Literary Society, the Archaeological and Historical Society, the Debating Society, the male hostel unions, and the landies' hall, the Geographical Society and the Bazm-e-Adab (Urdu Society) and kept the audience spellbound. He attended the function of even such growing societies as the Maithili Sahitya Parishad and the Banga Sahitya Samiti. As the warden of some leading hostels of the Patna College, he kept himself in close touch with the students and organised a socialist study circle at his home. His wife also participated in the cultural life of the college and set an example to the women of Bihar.

Dr. Gyan Chand served the International Monetary Fund as the Chief of its financial division of the Far Eastern Section in Washington (1946-59). It was indeed a proper recognition of his expert knowledge on monetary and banking theories. On his return to India, he joined as the Head of the Economic section of the Cabinet Secretariat, Government of India, at the invitation of Jawaharlal Nehru. But he had to quit in 1951 due to differences with Nehru's brand of socialism.

Dr. Gyan Chand contested the Lok Sabha elections from Patna as a socialist candidate in 1952 but lost.

In the late 1950s Dr. Gyan Chand visited several socialist countries including China and the U.S.S.R. to have a first hand knowledge of the socialist economy and to analyse the fundamental changes taking place there. On the invitation of the Government of British Guiana (Guyana) in South America he worked as an economic adviser there and succeeded in giving a commendable comprehensive plan for its development. Later he visited Sweden to assess the working of her economy in terms of social democracy. He also visited the U.S.A. and the U.K. twice. Thus he could compare the economy of the Socialist countries with that of the leading capitalist countries of the West.

Dr. Gyan Chand is the author of about a dozen books and more than fifty research papers. His most well-known books are *Teeming Millions of India* (1939), *Essentials of Federal Finance*, *Financial Administration in India*, *Local Finance in India* (1947), *The New Economy of China* (1959) and the *Socialist Transformation of Indian Economy* (1965). As a firm believer in democratic socialism he favours the growth of democratic Socialism and institutions in India. He wants the Indian national perspective to

grow and provincialism and regionalism to be arrested. It is only by the growth of the whole country as an organic whole that the proper development of its economy will be possible. He favours family planning but wants to relate the problem of Indian population control to the economic researches in this country.

After his sojourn in China he appreciated the great progress made there after the communist revolution of 1949. In India he denounced the disparities of income and the growing gulf between the rich and the poor. He thought that the community development programme in India failed primarily because it was not fully understood and implemented. He wanted industrial decentralisation because broad based economy is necessary for broad based democracy. The failure of the planning in India, he thought, was due to a lack of its understanding on the part of the Government. In his view inflation was caused mainly by the fact that those who manage public finance and the monetary institutions are largely guided by the vested interests of the dominant classes. He has been opposed to deficit spending. He accused the U.S.A. for the devaluation of the Indian rupee in 1966 and condemned P.L. 480 food imports and for that matter any form of American aid. He favoured the nationalisation of all banks in India.

The popularity of Dr. Gyan Chand can be imagined from the fact that every major society of the Patna College arranged his lectures on Palestine, the life in Europe, Hitlerism, etc., on his return from the U.K. in 1932-33 and when he was finally leaving Patna in 1946 many farewell parties were arranged for him. The Editorial of the *Patna College Magazine* (Vol. XXVI, September 1946, no. 1) said, "The outstanding recognition of Dr. Gyan Chand has undoubtedly shed lustre and glory on our college, and the long series of farewell parties given to him was ample indication of our rejoicing at his preferment." The report of the Jackson Hostel Union said that he was "one who would make others feel lost by his absence."

Dr. Gyan Chand looks like a philosopher. He has a common sense approach to the intricate economic theories. He has been sociable and polished in his manners. In spite of his old age he is still agile and mentally alert, living in Delhi. Dr. Gyan Chand will be long remembered as one of the most brilliant teachers of Economics not only in Bihar and U.P. but in India. His lecture was never boring and he used to sway his students by his emotional and powerful exposition. He influenced the thought processes of many of his students who became leftists.

*The Welfare Economist of Dhanwad, Vol. IV, no. 3; The Patna Magazine, 1926-1946; interviews with two ex-students of Dr. Gyan Chand, Professor D. Jha and Professor P. C. Mukherjee of the Department of Economics, Patna University; J. N. Sarkar and J. C. Jha, History of the Patna College, Gyanphh, Patna, 1963; Patna University Golden Jubilee Volume, 1970.*

J. C. JHA

#### CHAND, HUKUM SETH (SIR) (1874-1959)

Sir Seth Hukum Chand was born on 14 July, 1874 at Indore in a family of a businessmen of Digambar Jain religion. His father Seth Sarup Chand was the eldest of the three brothers whose family had been conducting banking and commercial business, at Indore, since the middle of eighteenth century. This family originally belonged to Ladnu region of Marwar and their ancestor Pusaji migrated to Indore because of acute famine in Marwar in 1787. Indore was a small town then and later when it became the capital of Holkar rulers this family made rapid progress in the fertile region of Malwa and within a span of half a century under the name of 'Manakchand Magniram' the family earned a name in Malwa doing banking and trade in opium so much so that the Maharaja Shivaji Rao Holkar granted him a Parvana and dress of honour in 1886. Indore had a peculiar institution of Gyara Panchas which was a kind of trade advisory body having great influence and judicial powers over trade matters. This family was one of these eleven panchas.

The father of Sir Seth carried on trade jointly with the other two brothers and acquired considerable wealth, but after the birth of Seth Hukum Chand the firm made unprecedented profits in whatever business they undertook. He was married with Kanchan Bai, daughter of Seth Jodhraj of Mandsaur and later married three times to have a son and successor.

He had his education locally in a Pathshala in Hindi and some English, but his real training in trade and business took place at the shop of his family and he started devoting himself to trade and management of his father's firm at an early age of fifteen. The firms at Indore, Ujjain and Bombay developed rapidly with those at Calcutta and Indore Chhaoni. Slowly he mastered the art of trade and commerce to such an extent that he became the uncrowned cotton king of Malwa and was often called the 'Merchant Prince'. His interests were varied



and he took to any new business that promised a future and profits. His firm was engaged in the trade of opium, oilseeds, cotton, silver, gold, grain and even salt. He had established such a control over not only the Indian markets but even the foreign markets that he could manipulate the prices. Sometimes the traders of various places conspired against him but could never succeed in humiliating him. It had become proverbial that he went to bed with gains or losses in millions every day. He had been singularly lucky because whatever trade he undertook it gave him huge profits and his wealth increased by leaps and bounds.

He was very far-sighted and had a keen intellect. He could judge the trend of the market and made full use of it. During the First World War he made huge profits because of rising prices. He wanted to establish a branch in the capital of India, hence in 1915 he set up a shop in Calcutta. Soon his firm made a mark in the Jute trade which was so far in the hands of foreign firms and he made a mark in the field of speculation. He became a king of speculation also and earned crores during war time. He developed an aversion for speculation and turned his attention to industry because he realized that the wealth of the country was going to foreign countries. He felt that the cotton of Malwa was being exported to England and the cloth manufactured by their factories was coming back to India.

He felt an urge to establish a mill at Indore to manufacture cloth. With this aim in view, in collaboration with Seth Sir Currimbhai Ibrahim of Bombay, he established Malwa Mill at Indore in 1909; four years later in 1913 he established the Hukumchand Mills, in 1919 with the profits earned he opened a Munafa Mill. Three years later he opened yet another mill called Raj Kumar Mill and yet another Heera Mill at Ujjain. He opened a Hukum Chand Jute Mill in 1919 and soon with profits earned he started two more units under the same name. This was the first Jute Mill opened by an Indian. After the success in textile and jute mills, he established Hukum Chand Iron and Steel Company Ltd. He also opened an Insurance Company in 1929 called Hukum Chand Insurance Company. In all this he earned huge profits and had become a leading industrialist of the country.

He had contributed generously to the construction of temples, hostels, colleges, boarding houses and religious assemblies. The list is so huge it is not possible to give details but he was given the title of 'Danveer', because of his donations to variety of institutions. He was a great protagonist of Swadeshi and Hindi. In 1935 he welcomed Mahatma Gandhi

in Hindi Sahitya Sammelan at Indore, as Chairman of the Reception Committee. He established number of charitable institutions and trusts and built a number of stately and extraordinary buildings at Indore like Indrabhawan, Sheesh Mahal, Rangmahal, Zaveribagh etc.

Sir Seth Hukumchand had varied interests. He took part in all religious functions all over the country and spent crores of rupees in religious places. He enjoyed a very good physique and lived a full life. In spite of his wealth he was free from all sorts of vices. He had great interest in wrestling and had one Akhara in his palatial building. He had visited all the sacred places of pilgrimage of the Jains in the country. He took a leading part in settling the dispute between two sections of Jains regarding the Parasnath Hills. He spent his spare time in the study of books on history, astrology and religious subjects. He was a good orator and an accomplished conversationalist with a commanding voice. He presided over many institutions like All India Digambar Jain Mahasabha, the Tirth Kshetra Committee, Malwa Provincial Sabha and the Hindi Literary Society of Central India. He had entertained number of princely rulers of Indian States and the Viceroy and Agents to the Governor General of India and Mahatma Gandhi at his residence in 1935.

He contributed to the war loan fund to the extent of one crore of rupees in 1917-18. He was awarded the title of Rai Bahadur in 1915 and was Knighted in 1918. In the Holkar State he was given the highest place of honour and titles like Rajya-Bhushan in 1920 and Sardarship among the first class Sardars of the State in 1922. He was Sarpanch of the institution of the Board of Gayara Panchas and a member of the Indore Legislative Committee.

During the last years of his life he had withdrawn from the active life of a 'Garhashtha' and devoted himself to religious study and pursuits abandoning all pomp and show and stately living. He was a real yogi and lived a many splendoured life. He breathed his last on 26 February, 1959 at Indore.

*Life of Maharaja Tukojirao Holkar II by M. W. Burway; Hukum Chand Abhinandan Granth (edited); Indore State Gazetteer-Dhariwal; leading personalities of Central India; besides personal interviews with the members of the family of Sir Seth Hukum Chand.*

I. S. MEHTA

**CHAND, LAKHMI (1901-1945)**



1901 in a humble Gauda Brahmin family of the village Jatti Kalan (District/ Sonapat). The family had meagre resources—a small mud-brick house and a little uncultivable piece of land on the Jamuna. He was the second of the three sons of Udami Ram and had three sisters. He married Shrimati Bharpai.

Lakhmi Chand was attached to the village throughout his life, a feature which is also reflected in his compositions and dramatic performances. In his childhood while he used to take the family cattle for grazing to the pastures, he developed contacts with contemporary folk-artists and devotional singers. When during rainy season it could not be possible to go out Lakhmi used to listen unnoticed to the songs of the peasant women-folks. These absorbing activities of the budding artist many times cost him his meals but later added a deep meaning and charm to his compositions. It was during such adventures that Lakhmi was introduced to Dip Chand and Nihal, the renowned folk singers of his time.

Lakhmi Chand's life took a definite turn when he came in contact with Man Singh, the blind poet (of a nearby village). Although this was not liked by his father, Lakhmi had already accepted Man Singh as his guru in whose company he remained constantly for about four years getting himself thoroughly conversant with various aspects of the folk-art. Man Singh was respected and loved by all his pupils. A life long bachelor, he regarded his pupils as his own family members and used to distribute whatever he earned by way of musical performances to the village children. This noble example was followed later by Lakhmi who spent all his earnings on public welfare activities such as construction of wells for drinking water, sheds for cattles, building of village temples and schools so much so that his life long saving coming to about rupees forty thousand of those times was donated after his death to the development of the Sanskrit *Pathshala* (of the village Khatkhat) founded by him.

Lakhmi Chand's student life was one of strict discipline. Any mistake while acting or singing was not to be tolerated. With this training he could soon gather round him a band of sincere workers specialised in various branches of folk-art—Ustad Dhula Khan (*Sarangi*), Subhan (*Harmonium*), Tungal (*Nakkara*), Mai Chand and Sultan the devoted accomplices. Of these Lakhmi's combination with Dhula Khan was the most pleasant. Whenever he made a new composition he would not be satisfied regarding its perfection unless he heard Dhula Khan reproduce it on the *Sarangi*. These musical sittings sometimes reflected the transitory nature of the world and also perhaps echoed the silently

approaching footsteps of the untimely death of their master.

Lakhmi Chand's interest in folk songs and music grew with the passage of time but to satisfy his intense urge for theatrical performances he parted company with his guru for some time to join the group of Shri Chand Sangi (a folk-artist) of Mehadi-pur and then that of Sohan of Kundalwala. The profession of a sangi was then looked down with disrespect in the society but Lakhmi never bothered about it. In the pleasant company of Dhula Khan his *sadhana* continued till he became an expert singer and an accomplished dancer. Lakhmi shunned publicity whether recording for the radio or appearing for the camera. He was pained to see that Dhula Khan had to work for All India Radio to earn his livelihood. Lakhmi left such a deep impact over his groupmates that even today after a lapse of nearly thirty-eight years of his death, people who knew him so intimately shed tears whenever there is any reference to him. His closest companion Dhula Khan was appreciated even by the great *Sarangi* maestro, Shakur Khan. Similarly his other associates Subhan Khan and Nanak, the *Harmonium* and *Dholak* players, became also well-known in their respective fields.

Traditional artists and orthodox pandits completely misunderstood him and hence charged him of vulgarity. Lakhmi has left behind extensive folk literature in the form of twenty-one *sangs* (folk-dramas), about one thousand bhajans or raginis of which about two hundred dhuns are his own contributions. Among his important compositions mention may be made of *Notanki*, *Jyanni Chor*, *Jamal*, *Raghvir*, *Draupadi Chir*, *Kichak Viratparb*, *Sakuntala*, *Hur Menka*, *Hir Ranjha*, *Puran Bhagut*, *Harishchandra*, *Chap Singh*, etc. His talents later received acknowledgement and appreciation from such well-known figures as Acharya Brihaspati, Sulochana Yajurvedi, Sabir Khan, Gopal Krishna and Dr. N. V. Patwardhan.

An expert in the portrayal of mythological themes Lakhmi Chand's art also displays his spiritualism and a detached view towards life. However, he does not seem to have concerned himself in any way with the social and political problems of his time. He was all through a traditional artist and hence did not bother for contemporary events. Although personally he did not believe in caste and other evils of the Hindu society, he did not seem to have made any effort, conscious or unconscious, towards their eradication, although his art could have been an effective media for the awakening of the uneducated village folks whose representative he was.

Towards the later part of his life Lakhmi Chand came in contact with Pandit Tika Ram, a Sanskrit scholar of Titola (District Sonapat) who acquainted him with the essence of Vedic literature and Hindu philosophy. Inspired by Pandit Tika Ram, Lakhmi founded a Sanskrit Pathsala at the village Khatkhat where education in traditional learning with free lodging and boarding facilities was provided to the inquisitives. He sincerely desired that no one should remain uneducated in the region he belonged to.

This folk-artist of Haryana breathed his last in 1945 in the prime of his life, perhaps he overexerted himself in his artistic pursuits. It was a real loss to the people of Haryana.

*K. C. Sharma, Haryana ke Kavi Suryu Lakhmi Chand (in Hindi), Haryana Publication Bureau, Chandigarh, 1981; Dr. Sankar Lal Yadav, Haryana ka Loka Sahitya (in Hindi), Hindustan Academy, Allahabad, 1966.*

H. A. PHADKE

## CHAND RAM (1923- )

Chand Ram, a prominent Harijan political leader and social worker was born on 24 June, 1923 at village Kharhar (in tehsil Bahadurgarh of district Rohtak) in the shoemaker's family of Shri Mange Ram and Shrimati Badami Kaur. Besides the traditional profession the family then earned livelihood also by weaving and agriculture. He is married to Shrimati Durgadevi. They have four daughters and three sons. He visited Afghanistan and Russia.

After passing his B.A. from the Government College, Rohtak in 1945 Chand Ram went to Lahore for higher studies and joined the M.A. course in Economics at the D.A.V. College obtaining the degree in 1948. Later on he also joined Law at the University of Delhi.

At the time of partition while at Lahore Chand Ram witnessed the bloodshed there and with the help of a Hindu D.S.P. could cross over to the Indian border. Ever since his student days he was associated with various activities of the Indian National Congress and served as the member of its Committee for a number of years. As a result of his social activities he had to remain underground for sometime with his associate one Baljit Singh of U.P. Inspired by the Congress Movement Chand Ram's

family started wearing khadi. He took active part in the struggle for freedom of the Congress by organising functions and recruiting volunteers for the purpose. One of the founders of the Lajpat Rai Bhawan at Lahore, Chand Ram was also a member of the Servants of the Peoples Society. In 1946 he organised a function in honour of the Indian National Army leaders—Shah Nawaz Khan, Dhillon and Sehgal at Lahore when they were acquitted after their historic trial at the Red Fort, Delhi.

After the partition Chand Ram served the cause of social welfare in various ways. In 1948 he was District Welfare Officer, Rohtak and dealt with the pressing problem of the rehabilitation of displaced persons. The same year he also served as a member of the District Board, Rohtak. In 1950 '52 he was an Executive Officer, first class Municipal Committee, Rohtak on a salary of Rs. 900 per month. After the first general election he was returned on the Congress ticket to the Legislative Assembly of Panjab, to serve as Deputy Minister in the Kairon Ministry, while in the Ram Kishan Ministry he was elevated to the rank of Cabinet Minister in charge of justice, jails, forests and social welfare. Soon after the creation of the new State of Haryana, Chand Ram served as Deputy Chief Minister in Bhagwat Dayal Ministry (1966), a position which he continued to hold in the Rao Birendra Singh Ministry as well (1967). Leaving Congress the same year, he joined the opposition as independent and till 1977 remained its deputy leader. After the election of 1972 Chand Ram founded Kisan Majdoor Party which later on merged in 1975 with Bharatiya Lok Dal. He also served as the President (State Unit) B.K.D. headed by Charan Singh and was member of its national executive. During the emergency, he was put in jail at various places—Rohtak, Karnal and Ambala. One of the founder members of the Janata Party and also member of its National Executive, Chand Ram was elected (March, 1977) as Member of the Parliament (Janata) from Sirsa constituency defeating Dalvir Singh (Congress) by a margin of two lakhs votes. In July 1979 he also served as a member of Central Election Committee. In the Central Ministry he was Minister of State in charge of Transport and Shipping (from 14 August, 1977 to 22 July, 1979). Associated with the formation of Devilal and Bhajanlal Ministries Chand Ram finally decided to quit the Janata Party because it was dominated by the R.S.S. and Jan Sangh factions, followed rightist policies and had no answer to the question of dual membership. His differences with Chandra Shekhar and local leaders of Haryana over the organizational functions of the Janata Party after split, and the

bitterness between the Jats and Harijans in Haryana also contributed towards this end. In September 1979 he joined the Lok Dal to improve the condition of farmers and labourers, but the real object seems to be the promise of Chief Ministership in case he succeeds in toppling the Bhajanlal Ministry with his legislator supporters in the Janata Party. He failed in his object. He finally joined Indira Congress, fought the election (1980) as its candidate, but was defeated.

In a letter to Nehru (27 September, 1961) in connection with the National Integration Conference Chand Ram suggested some sort of Governmental measure for the promotion of inter-caste marriage. Although Nehru viewed it as necessary for full integration of our society, he was against any governmental action, for marriage was essentially a very personal matter (Letter, 3 October, 1971). While in jail Chand Ram wrote a letter to Indiraji (24.1.76) to include in her masses-uplift and integration programme inter-marriages and allocation of share in general sector to Dalit and weaker sections of the Society. Greatly influenced by the ideas of Gandhi, Nehru and Ambedkar on social problems, Chand Ram started publication of a weekly *Jagata Insan* since 1969 for the propagation of his views on such matters. He, however, feels that India did not learn much from her long bondage. For the integration of the country he strongly recommends the introduction of inter-caste marriages and abolition of denominational institutions.

A man of pleasing manners and sociable nature, Shri Chand Ram with his deep understanding of the social and political problems shall continue to hold a place of importance among the leaders of Haryana.

*The Indian Express; personal letters and information gathered from Shri Chand Ram.*

H. A. PHADKE

## CHANDGI RAM (1938- )

Chandgi Ram, the famed wrestler, was born on 15 March, 1938 at Sisa, a village in the Hissar district of Haryana, in a middle class Hindu family of the Jat caste. He was only two and a half years old when his mother, Shravan Devi, breathed her last. But, his father, Madu Ram, an industrious peasant, reared him with care and affection.

He was an average student who lacked ambition.

After passing the Matriculation Examination in 1954, he took a diploma in arts and crafts from a Jullundur institute and started his career as a drawing master at Government High School, Mundhal, in 1957. It was at this school that he came to be known as Master Chandgi Ram. He quit the teaching profession after four years; but the prefix continued.

He was an innocent child of seven years at the time of his wedding because his community practised child marriage. Subsequently, in accordance with the custom of his community he had to wed his elder brother's widow too. He was fourteen years of age at the time of his second marriage.

His family loved wrestling. But he was a fragile boy. He, naturally, hated his poor physique. In 1954, his uncle, Sada Ram, a renowned grappler, breathed his last. At this stage Madu Ram encouraged his frail son to take to this manly sport as a means of improving his physique and also to perpetuate the tradition of his family. This was the beginning of Chandgi Ram's love with wrestling.

In 1957, he took to physical culture seriously. But, he needed a coach who could guide him on right lines. With that object in view he became a pupil of Chiranji Guru, the renowned wrestling coach of Delhi. Chiranji Guru was a hard task-master. But Chandgi Ram was keen to learn and practise. Their efforts bore fruits. He made swift and striking progress. In 1961, he won the national wrestling championship at Ajmer in the light heavy weight class. Chandgi Ram did not look back after this heartening success.

His fame spread and in 1962 he joined the Jat Regiment, Bareilly as its chief wrestler in the hope of improving his prospects. This was the prelude to an illustrious career in the course of which he defeated almost all top wrestlers of India, including Mehar Din, his arch-rival. He defeated Mehar Din twice to win the Bharat Kesari title in 1968 and 1969. His exploits in the wrestling arena brought him the prestigious Arjun Award in 1969.

By 1969 Chandgi Ram was a grappler whom his opponents dreaded because of his extra-ordinary skill. He had built strength and stamina too. He stood 6' 2" and weighed 195 pounds. Having humbled his Indian adversaries he was now keen to display his muscles in the international field. That opportunity came in 1970 when he was selected to represent India in the 6th Asian Games held at Bangkok. In the Bangkok Asian Games he made India proud by winning the gold medal in the middle heavy weight category in the freestyle wrestling. The President of India decorated him with *Padmashree* in 1971.

The freestyle and the Graeco-Roman style of wrestling, which are in vogue in the Olympic Games and the Asian Games, are different from the Indian style of wrestling to which Chandgi Ram was used to upto 1969. He had practised the art of freestyle wrestling for some time before he won the gold medal in the Asian Games at Bangkok in 1970. In view of his spectacular displays he was selected to represent India in the Olympic games, held at Munich in 1972. But he was a failure at Munich. Lack of sufficient practice in this style of wrestling and the formidable opposition he had to encounter in this premier competition accounted for his failure.

This was the end of Chandgi Ram's career in the international competitions. But by then he had carved for himself a niche in the hall of fame. Besides proving himself as Asia's best in 1970 in the middle heavy weight free style wrestling, he had defeated almost all leading wrestlers of India, including Mehar Din, Andelkar, Shripat, Nirmal Singh, Santokh Singh, Banta Singh, Bhim Singh, Jeet Singh, Mohammad Charlie, Ishaq and Mahadev Madne. He also humbled Pakistan's Ghulam Qadir at Indore. Mehar Din beat him once and his three-hour bout with Maruti Mane ended inconclusively.

His illustrious career has brought him titles galore. He has won the Hind Kesari, Bharat Kesari, Rustam-i-Hind, Bharat Bhim and Mahabharat Kesari titles at different stages in his career. His fame as a wrestler and his tall, fair, handsome and athletic figure have brought him one or two roles in films also.

He dresses in a flowing and spotless kurta and dhoti. He is a modest man in spite of his achievements. He owns a farm in the Sisa village of the Hissar district, which is his birth place. Because of his splendid performances he was appointed as the Additional Director of Sports, Haryana, a post which he probably does not hold now. He has retired from wrestling; but he has been running an 'Akhara' (wrestling school) near the Red Fort of Delhi for many years. As a wrestling coach he enjoys a large following of pupils. His career has been varied and distinguished. He has covered himself with glory and also brought honour to India. He has been one of India's most talked about wrestlers.

*Yograj Thani, Bharat ke Prasidh Khilari (Hindi), 2nd ed., Delhi, 1971; Sportsweek: 17 June, 1979; Sportsworld, 27 June, 1979; Sportsweek, 16 September, 1979; Sportsworld, 17 October, 1979; Gopesh Mehra, Asian Khel (Hindi), Delhi, 1982; The Illustrated Weekly of India, 14 November, 1982.*

VIRENDRA KUMAR SHARMA

## CHANDOLA, BISHAMBAR DUTT (1879-1970)

Journalist, scholar and social worker, Bishambar Dutt Chandola, the third child of Pandit Daulat Ram Chandola and Shrimati Savitri Devi was born on 2 November, 1879 at Thapli village in Pauri, Garhwal. His father was a renowned Sanskrit scholar and gave him training in the recitation of the *shlokas* of *Panch-tantra*, *Hitopadesha* and *Amarakosha*. His education began in the village Government school. He lost his parents in 1896 at the age of seventeen, when he was a student of Matriculation class at Dehradun. His two elder brothers had passed away earlier, so at an early age he had to leave studies and join service in the Survey of India to be able to support his three sisters and two brothers.

His job in the Survey of India provided him an opportunity to travel far and wide in India and he visited Burma also. After 1901, he joined as a clerk in the Gorkha regiment. He started his journalistic career at the age of twenty-one and continued till his death at the age of ninety-one. He was the founder member of the newspaper *Garhwali*, which was established in 1905. This paper was in Hindi and often published poems in Garhwali language. In U.P. hills a tradition of journalism was established since the inception of *Almora Akhbar* (1870) followed by *Garhwal Shakti* (1918) and *Karam Bhumi* (1930). The *Garhwali* was a monthly upto 1916, after this it became a weekly. It was the mouth piece of the Garhwal Union, which worked for socio-economic reform, spread of education, social work and looked to the interest of the Garhwal people. Shri Chandola became its printer since 1912 and its editor since 1916. He established the *Garhwali* in 1911 at Dehradun. This paper gradually progressed and became an instrument of social change in the U.P. hills. It projected the problems of the hill areas to the British Government and made conscious efforts for removing superstitions and spreading education. Its appeal was chiefly to the middle classes and the semi-educated masses who were struggling under social disabilities and economic exploitation. It also portrayed the atrocities committed on the poor by the British officials. This paper raised its voice boldly against the British imperialism.

Chandola had political connections with politicians of all shades of opinion, the revolutionaries, the moderates and even with the loyalists. He himself was a politician of the Gokhale school. So much was the influence of his pure life and affectionate

personality that the revolutionaries confided in him. Tagore villa, Dehradun was their centre. Rash Behari Bose and his associate Keshav Dev Swami frequently visited him. They disclosed their plan of throwing the bomb at Lord Hardinge but Chandola advised them not to do so as it would lead to untold atrocities and massacre of the innocent people as had happened in 1857. But the revolutionaries were impatient and they gave a practical shape to their plans. Just the next morning, in order to hoodwink the police, Rash Behari addressed a public meeting in Dehradun. He condemned the revolutionaries and expressed loyalty and sympathy to the viceroy. However, he escaped to Japan and Chandola helped him to do so.

Chandola was not against the non-co-operation movement, 1920-21, however, he expressed his views against the boycott of schools, colleges and the law courts as it would impede the progress of the country. He was in favour of Government service. He stated that the country would progress if patriotic Indians joined the police and the judiciary in large numbers. He argued that these departments had a tendency to corruption, and honest young people could relieve the distress of their countrymen by capturing key posts (*Presidential address, Youth Conference 1, June, 1925 at Duggada,.*)

He believed that Indian nationalists could work for the progress of the country more by joining the councils, committees and executive bodies. They could change the direction of administration from inside as members of the decision making bodies. He exhorted the Swarajists that a great responsibility lay on their shoulders as they had the upper hand, being members of the councils.

The anti-Begar movement got his full support as a citizen as well as a journalist. Begar was an old custom in the U.P. hills. It was a means of exploitation of the poor farmers and the landless labourers. Some people were forced to walk daily ten to twelve miles for forced labour. Chandola raised his voice against this cruel system and wrote evocative articles and delivered emotive speeches, during 1920-21, when there was a great agitation against Begar. As a result of his writings and effort of other leaders the Begar system was abolished in Kumaon and Garhwal hills.

Besides, he joined the movement against the snatching away of forest rights from the poor, who depended on the forest for bamboos and grass for their huts and fodder for their animals. The British Government had established its control over the forests and had passed strict laws so that the poor felt distressed. They now asserted their traditional rights.

The Garhwali supported their cause and played a prominent part in the agitation in 1920.

Garhwal region was backward due to the lack of communication and transport; it had created socio-economic problems, people could not communicate or meet in times of difficulties. The economy remained stagnant and the food problem continued. No cities could develop. Chandola launched a crusade for railroad in the Garhwali. Railways could not develop but roads were built gradually.

He also raised his voice against the selling of the girls from the hills to the people in the plains. He wrote articles against it in his paper in 1913. He personally went to Bombay to see the plight of Garhwali girls whose parents had given them in marriage to Bhatias in Bombay. After making sure that the girls were leading a respectable life he returned to Dehradun.

His fame as a journalist was highly enhanced in 1930. In the terrain area of Garhwal, the forest rights of the poor people were limited by the local state administration. There was widespread resentment against it. Masses lost faith in the administration and established their independent Panchayat. The Tehri Durbar tried to suppress this movement with force. The collaborators of the colonial rule lost their nerve and on 30 May, 1930 opened fire on a peaceful Panchayat at Tilari. It was a shameful act. This was a critical moment when the masses suffered and the bureaucracy seemed unconcerned. The Garhwali published a detailed report of the incident on 28 June, 1930 and stated that more than one hundred innocent persons were killed in the firing. The Secretary of the Tehri Durbar refuted this news and stated that only four died and two were injured. Garhwali reiterated the earlier report in its issue of 12 July, 1930. Chandola was asked to name the reporter who had given the news about Tilari massacre, but maintaining high principles of journalism and integrity he refused to do so. He did not apologise. Legal action was taken, Diwan Chakradhar of Tehri won the case and Chandola was sentenced to jail for two years, on three charges. Since the term was to run concurrently he had to remain in jail for one year. He was in Dehradun jail from March 1933 to February 1934, where Pandit Jawaharlal Nehru was also jailed at that time; both developed cordial relations. After his release he continued struggling and Garhwali continued to be published irregularly upto 1952-53.

He was a grand old man, whose personality had the flavour of ancient Indian culture. Sincere, punctual, truthful and crusader, he was self-effacing and did not like to come to limelight. He dressed

elegantly and always wore chundar payjama and coat. He led a simple life. Regular and clean in his habits, he maintained good health till his death. He was a teetotaler. He gave good education to his seven daughters and two sons. He was a moderate. It is intriguing to some as to how he could be a moderate and a free frank journalist at the same time. The hill people were feeling suffocated under the dual evils of imperial yoke and the feudal state. In such a situation he wanted to bring change in the hills. The Garhwal hills remember him and in 1979 his birth day was celebrated at the official level by the U.P. Government. At the age of ninety-one he passed away on 14 August, 1970.

*Personal Interview with the daughter of Bishambar Dutt, Smt. L. Vaishnava, Principal, Government College, Faridabad, 20 January 1980; The files of Garhwali, 1918-39 (Scattered files); The Uttar Pradesh, (Monthly), Lucknow, November 1979. (Public Relations Department Publication)*

HARI SINGH

#### CHANDU MENON

--See under Menon, Oyyarathu Chandu

CHANDY, ANNA (1905- )

Shri Chandy Anna was born on 5 April, 1905 at Alleppey, the headquarters of the District of Alleppey (Kerala State). Anna was the daughter of Dr. M. J. Jacob and Mrs. Sarah Jacob. Dr. Jacob died when Anna was only a child. This necessitated the shifting of the family from Alleppey to Trivandrum. Anna belonged to a God-fearing Roman Catholic Christian family devoted to the discipline and piety that are expected of that community.

Anna had her school education first at the Maharaja's High School and later at the Holy Angel's High School. She had her college education at the Arts College, Trivandrum and took her B.A. (Hons.) degree in 1926. This was soon followed by her marriage to Shri Chandy, a Police Officer who was a liberal minded man of broad outlook and modern views. The fact that he persuaded his wife to join the Law College to be the only lady-student in that college, is sufficient testimony to Mr. Chandy's reformist nature. In those days, legal study and practice were very rare among women, even in England.

Shrimati Anna Chandy took her degree of Bachelor of Law in 1929 and enrolled herself as the

first woman pleader in Travancore. Thereon, she began to fight for rights of women in society. She could express her views through a Malayalam monthly journal *Sreemathy* which stood for the cause of woman. The Editorial Board consisted of women alone and Shrimati Chandy was the Chief Editor. Her enthusiasm encouraged her to contest the election to the Legislative Assembly. Shri Pattom Thanu Pillai who later became the Chief Minister of Kerala and the Governor of Punjab and Andhra, was her opponent. Although she lost the election, she could get into the legislature as a member nominated by the Government.

In the Legislative Assembly, Shrimati Chandy upheld the cause of women. In those days, women were not qualified to be members of Municipal Councils. Thanks to the efforts of Shrimati Anna Chandy, the legislature lifted this disqualification for women.

Shrimati Chandy's political career did not last long. In 1937, she was appointed as the District Munsiff of Nagercoil of the erstwhile Travancore State. Not only in Travancore, but in the whole of India, she was perhaps the first legal officer of that status. As Munsiff, she had served at Alleppy, Haripad and Trivandrum also. In 1944 she was promoted to the post of Sessions Judge, Quilon, and from 1949 to 1959 she worked as District Judge at Mavelikkara, Ernakulam, Nagercoil, Kottayam and Kozhicode. During this period, she had to pronounce judgments for murder cases also and her first judgement for hanging under Section 302 I.P.C. was on a young man, eighteen years old.

It was in 1959, when Shri E. M. Sankaran Namboodiripad was the Chief Minister of Kerala, that Shrimati Anna Chandy was promoted as a Judge of the Kerala High Court. Not only in India, but in all countries of the Commonwealth, she was the first woman judge of the High Court. Her service in this capacity was praiseworthy and it lasted for eight years. In 1967, at the age of sixty-two she retired from the High Court. But, her legal service did not end there. From 1968 to 1971 she served the Central Government as a member of the Law Commission which reviewed and recommended modification in law.

Apart from legal profession, Shrimati Chandy's name is commendable as a writer, actor and director of dramas. As a writer, her important articles were published in the journal *Sreemathy*. As a dramatist, she used to write plays and direct the same and produce them. In spite of all such various responsibilities Shrimati Chandy could find time to attend to home management, sewing, embroidery work, etc.

In political and social life, Shrimati Chandy upheld the cause of women; and set an example by her own life and attainments. She was devoted to the Roman Catholic faith and her family life has been happy. Her only son P. C. Chandy, followed the footsteps of his mother. He is now a reputed Advocate of the Supreme Court of India and the daughter-in-law also is practising law. Her eldest grand-daughter is studying for medicine and the younger ones also are studying.

With medium height and rather fair complexion, Shrimati Chandy can impress herself as a woman of strong will power and stability of character. Her voice is impressive and commanding. In the court, she could assert her power while appreciating humour. Throughout her career, she has been very successful. In appreciation of her worthy services and commanding personality, the late Shri C. P. Ramaswami Iyer who was the Diwan of Travancore, referred to her as "a phenomenon in the Anglo-Saxon world".

*Cuttings from Mathrubhumi and Malayala Manorama containing biographical sketches published at the time of her retirement in 1965; information recorded in the Mathrubhumi (Daily) about important personalities; Visva Vignana Kosha, Vol. I, published by the S.P.C.S. Ltd., Kottayam; personal acquaintance from meeting-platforms where both of us were present.*

P. KUNJIKRISHNA MENON

#### CHANGAMPUZHA, KRISHNA PILLAI (1912-1948)

Changampuzha Krishna Pillai, popularly known as Changampuzha, author of about fifty works of poetry, is renowned for his sonnets and romantic poems. Changampuzha who entered into Malayalam literary scene as a teenager had a premature death at the age of thirty-six. During this short period he made revolutionary changes in Malayalam poetry. The new school of poetry started by him has been the cause for inspiration for later Malayalam poets and many even imitated his style and substance.

*Ramanan*, a pastoral dramatic elegy written by him is considered as of prime importance. This was written based on the incident that led to the suicide of Edappally Raghavan Pillai, another poet, one of his bosom friends. *Ramanan* which had about forty

editions made him very popular. A vast literature has grown up around Changampuzha and the outstanding work on this genius is *Ramananum Malayala Kavithayum* (1956) by Sukumar Azheekode.

His other works include *Mani Veena* (1935), *Swararaga Sudha* (1948), *Padunna Pisachu* (1949), and *Neerunna Theechula* (1949). In these and other works he has mastered the art of poetry and his thought and music echo in many of the passages.

His poems are reputed for the ornamental art of rhyme and pictorial element. These are the qualities which have given him popularity and he is rightly called the peoples' poet. Changampuzha's poetry excels in philosophy also. His sensitive description of nature's beauty always retains a peculiarly pure quality. Changampuzha has written many poems for the emancipation of the down-trodden and his poem *Vazhakkula* is cited as an example for this. He advocated the cause of the less-fortunate in the society and aimed for socialist revolution.

Changampuzha Krishna Pillai was born on 10 October, 1912 at Edappally, near Cochin. He was the son of Changampuzha Veetil Parukutty Amma and Thekkedath Narayana Menon. After primary education he passed Intermediate Examination from Maharaja's College, Ernakulam. Then he joined the Arts College, Trivandrum and took B.A. (Hons.) Degree in 1943.

Changampuzha, who had to fight with poverty from the very beginning, joined the Accounts Department in Military Service and worked in Poona for some time. He then returned to Cochin and continued in the military service. He resigned the post and went to Madras to study law. But he was not able to complete it, and his dream to become a lawyer was shattered.

After returning from Madras Changampuzha joined the Editorial Board of *Mangalodayam*, the renowned literary magazine, published from Trichur. In 1940 he married Sridevi, daughter of one of his teachers.

His last days were in difficult circumstances due to ill-health and mental depression. He died at Mangalodayam Nursing Home, Trichur on 17 June, 1948 after an attack of tuberculosis.

*Ennathu Sahitya Karanmar* by C. P. Sreedharan-National Book Stall, Kottayam; *Padya Sahitya Charithran* by T. M. Chummar-National Book Stall, Kottayam; *Kairahyude Katha* by N. Krishna Pillai, National Book Stall, Kottayam; *Sahitya Kara Directory*-Published by Kerala Sahitya Akademy, Trichur.

TATAPURAM SUKUMARAN



**CHANNALAH, SAHUKAR (1902-1971)**

Known popularly as 'the Kingmaker of the Mysore Congress', 'the Nawab of Nazarbad' and the like, Channalal was born in Mysore in April 1902, in a rich ryot's family. He was not highly educated and devoted himself completely to trade and agriculture, the profession of the family.

Channalal entered politics in 1924 under peculiar circumstances. Just for the sake of fun he used to attend political meetings now and then along with H. C. Dasappa, a political figure of note. These meetings left deep impress on his mind and ultimately he was drawn into the vortex of politics.

He soon got an opportunity to exhibit his organising abilities. The Congress leaders of Mysore district met and decided to hold a National Conference at Maddur, and Channalal was appointed President of the Reception Committee. The Sivapura National Conference was a tremendous success and this success was due to the untiring efforts of H. K. Veeranna Gowda and Channalal. Having thus entered the Congress almost with a bang, he remained in the organisation till 1966 and strove all through this period sincerely for the progress of the organisation in the State.

As a politician Channalal was a class by himself. He did not aspire after any position or office either in the organisation or the Government. His hold on the party in the State was so great he could have become anything; the President of the Party or the Minister, if he wanted. But he preferred to remain President of the Mysore District Congress Committee. He did not desire even to become a member of the Legislative Assembly. He, however, remained the uncrowned King of the Congress in the State. He was an astute politician and by his political skill he even made the stalwarts of the State Congress like K. C. Reddy and K. T. Bhasyam to act in the manner he wanted. But he maintained the dignity of the Congress in fighting with the Government of the day prior to independence.

He became President of the Mysore Pradesh Congress Committee in 1956 and was a Member of the Mysore Legislative Council during 1960-66.

When K. Hanumanthiah became the Chief Minister of Mysore Channalal's influence in the Congress organisation began to wane. After the unification of Karnataka (1956) misunderstandings developed among the leaders of the Vokkaliga community and they were disunited. As a consequence, he left the Congress, joined the Janatha Paksha started by T. Subramanyam, contested the

fourth General Election (1967) from Krishnaraja constituency to the State Legislature on the Janatha Paksha ticket and won it.

Channalal's was a colourful personality. He did not hesitate to spend money from his pockets during the struggle for independence. He was imprisoned twice, in 1942 and in 1947 and spent over a year in jail.

*Doreswamy H.S.-S. Channalal; Who is who in State's Legislature (Compiled by Government of Karnataka).*

H. V. SREENIVASA MURTHY

**CHARAN SINGH, RADHA SOAMI (1916- )**

Charan Singh Maharaj, fourth in the line of succession at the Radha Soami Satsang Beas was born at Moga (Punjab) on 12 December, 1916 to Sardar Harbans Singh and Mata Sham Kaur. He came to the Dera (Beas) at the age of five, and grew up under the loving and inspiring care of his grandfather, Maharaj Sawan Singh. Initiated in 1933 by Maharaj Sawan Singh, he loved and revered him as his Satguru and guide in all aspects of life. He graduated from Gordon College, Rawalpindi, took his law degree from Law College, Lahore, and started practice in Sirsa, soon gaining repute as a distinguished advocate; also looked after the family farm at Sikanderpur (Sirsa).

Maharaj Jagat Singh, the third Satguru of Beas, left the world in October 1951, nominating Maharaj Charan Singh as his successor. Though only thirty-four, he took up the onerous responsibility in deference to the Master's will, giving up a flourishing law practice. His lucid and deeply meaningful discourses, compassionate nature and magnetic personality drew seekers from all over India and the world, and the number of his initiates has grown to over 700,000.

In 1957 he formed the Radha Soami Satsang Beas Society, a registered trust, and transferred all moveable and immovable property to it, which traditionally belonged to the Satguru, but which the Saints of Dera have never used for their personal needs. Living on his own earnings in the tradition of his illustrious predecessors and great Saints of the past, Maharaj Ji enjoins upon his disciples to do likewise.

He has toured extensively in India and abroad, covering practically all the countries of the world. His convincing exposition of the esoteric meaning of the Bible, and his message of tolerance, understanding

nd love have drawn numerous Western seekers to him. His commentaries on the gospels of St. John and St. Matthew, published in book form, have proved very popular.

The real architect of the modern colony at Dera, Maharaj Charan Singh devoted attention both to the spiritual and the physical well-being of the people. The attendance at the monthly satsangs, called *bhandaras*, has grown from 20,000 to about 400,000. The langar or free kitchen, originally built to feed 1,000 people, and has been enlarged so as to accommodate over 70,000 people in one sitting, supplying free food to over 300,000 on a single day during *bhandaras*.

The colony also has well-lit roads, many residential buildings, guest houses, large dormitories and lawns, and four large water towers, a provision and general store, fruit and vegetable stall, cafeteria. A hospital and dispensary, a well-equipped nature cure clinic, a homeopathic dispensary—all run by experienced staff—provide treatment and medicines free of cost. Since 1965 an annual eye camp is held when over 25000 cataract and 1500 other eye operations are performed by a team of renowned specialists.

One of the major projects of service to humanity, launched in January 1980 by Maharaj Charan Singh, is a well-equipped 300-bed charitable hospital. It is planned to provide free treatment, operations, medicines, food and lodging to all without distinction, regardless of whether one is a follower of the Radha Soami faith or not.

Under Maharaj Ji's guidance, the Society publishes books on Sant Mat in English and in twelve major Indian languages, sold at cost or at subsidized rates; foreign publications are in French, German, Italian, Spanish, Hebrew, Arabic, Dutch, Chinese, Afrikaans, Nepali, Thai and Indonesian.

In spite of the physical development of the colony, spirituality reigns supreme, and the devotees follow a well-balanced daily routine of spiritual practice and sewa. Maharaj Ji keeps himself busy throughout the day.

A living example of the love, humility and spirituality that he advocates, Maharaj Charan Singh's selfless service and untiring efforts have built this spiritual centre of world fame and are sustaining it.

Maharaj Ji's works include *Light on Sant Mat*, *Spiritual Discourses*, *Divine Light*; *St. John the Great Mystic*; *Quest for Light*; *The Master Answers*; *Thus Saith the Master*; *Light on St. Matthew*; *Die to Live*; *The Path*; *Truth Eternal*; *Spiritual Heritage*; *Satsang* (discourses in Punjabi). All titles have been

published in numerous Indian and foreign languages.

*Charan Singh, Spiritual Discourses, Beas, 1964*; *Jagat Singh, Silence of the Soul, consisting of discourses excerpts from letters, Beas, 1959*; *Jaimal Singh (Swamiji Maharaj), Sarbachan; an abstract of the teachings of Swamiji Maharaj, the yogu of the sound current, Amritsar; Spiritual gem; being letters from the two great masters (Baba Jaimal Singh and Baba Sawan Singh); Kapur Daryai Lal, Call of the great Master, Beas, 1964*; *Misra, Brahma Shunkar, Discourses on Radha Swami Jiith, ed. Agni Radha Swami Trust; Munshi Ram, With the three masters; being extracts from the private diary of Rai Sahib Munshi Ram; Beas, 1967*; *Saligram, Radha Swami Mat Parkash or a brief view of Radha Swami Jiith; being a message of eternal peace; Sawan Singh, My Submission, 2 pts; pt. I, 1969, pt. II, 1964, Beas*; *Philosophy of the masters (Gurmat Sidhon); M.D. Vazeeruddin, Radha Soami Satsang. Tribune, 12 December, 1982*; *Discusses life and teachings of Maharaj Charan Singh.*

HARI SINGH

### CHATRIK, DHANI RAM LALA (1876-1954)

Chatrik, Dhani Ram Lala, son of Pahu Mal born in October 1876 in village Passianwala in the Punjab, situated on the bank of the Ravi, was Punjab's greatest lyric poet who started writing in 1903 and as such most of his writings, widely read and appreciated have become rare works of literary merit.

He learnt Lande Mahajni and Gurmukhi script from his father. Gradually, he got acquainted with Hindi under religious influence. He had his preliminary schooling in Urdu and Persian in the villages namely Lopoke and Baddomali. He studied English for sometime in Islamia school, Chowk Farid, Amritsar. He was first married in his childhood according to the custom of the time and his second wedlock took place in 1906.

Chatrik started his career as a petition-writer when he was only fifteen and also helped his father who was a shopkeeper. Economic difficulty compelled him to join service at Amritsar as a *Katib* or a calligraphist in the Wazir Hind Press, Amritsar in 1893. He was inspired in this work by Bhai Vir Singh, a prominent Punjabi writer who with his own hands guided Chatrik in the formation and methodology of writing Punjabi alphabet and taught him the art of

Punjabi calligraphy. In 1896, Chatrik started working as a salesman in the newly set up Wazir Hind Press shop along with the charge of the other assignments already entrusted to him. He had the opportunity of working as a copy-holder of Bhai Vir Singh when the latter read proofs of certain literary books of fame in Punjabi literature. Chatrik remained in the press in one capacity or the other upto 1911 and became well acquainted with the profession when in October of that year he left for Bombay where he started modelling Gurmukhi type. He came back to Amritsar with 6/7 Gurmukhi letter types of different sizes and forms, got ready by then, along with the technicians who had assisted him in the job. In July-August 1914, he set up a standard type factory. The printing work of monumental Punjabi work of *Gurshabad Ratnakar Mahan Kosh* or the Encyclopaedia of Sikh literature was entrusted to him which he successfully carried with meticulous care.

Chatrik is a poet of immortal fame whose spontaneous poetry depicts social values and patriotism. His poetry has almost touched all the aspects of man living in the society and has won public applause. He has discussed subjects like Realism, Socialism, Culture and Social Welfare. The epic quality of the verse produced by him will always remain unextinguished. His poems are indispensable treasure of literary and historical values. He has written numerous short poems which have come in the hands of his readers in the form of poetic collections. His poems have also been frequently read by him in poetical contests, and symposiums and have also been published from time to time in daily papers, and journals of the time. His poetry has the quality of appeal and the poet takes us in his grip before we are aware of it. Professor Dewan Singh has rightly called him the great poet of short poems. Besides writing short poems, Chatrik has written in sketches, accounts relating to martyrdom of the Sikhs during the period of their persecution by the Mughal Government in apt poetic form and are known as *parsunga*. It may be in the fitness of things to mention here that Chatrik wrote poetry out of hobby which always soothed him and the use of the epithet 'Chatrik' was made by him in 1905 and 1906.

Chatrik constantly went on writing poetry till his death. He had seen many ups and downs of life and his understanding of various aspects of this universe was very wide which he revealed through his poems. As a poet, his feelings do not soar high on the sky but being a realistic poet, he lives on earth. The flight of his imagination is seen in the vocabulary of the folks of the Punjab. His poems depict an ordinary social

man, his activities, his problems, the environs of nature etc. Chatrik tries to find out the universal truths of life. His poetry revolves round love of nature, the mankind and sincerity of purpose.

Chatrik has used simple, pure and fluent idiomatic Punjabi in his verse. At places, like Amir Khusru, the words made use of by him produce music. His style of writing may be suitably compared with Waras Shah, Hasham, and Buleh Shah. Very accurate adjectives have been used and studied by him in the suitable subjects. Indeed, he has combed the whole domain of Punjabi poetry, irrespective of the theme which may be contemporaneous, historical and legendary. Chatrik has used chastest and authentic Punjabi idiom and has attained unrivalled mastery in Punjabi language.

*Kissa Kaav* or narrative poetry written by him, include *Nal Damayanti* and *Bharthri Hari* which relate to Hindu mythology and have attained the status and position of history itself. Here, besides using *dawayya chhand* and *baint* in vogue during his times, he made use of different notable poetic metres such as *kabit*, *dohra*, *kundlya*, *jhoolna* etc. He cites new instances. His writings are abbreviate and comprehensive and he uses pure and refined Punjabi, the like of which is rarely found in Punjabi verse of those days. He employs dramatic elements in his narrative poetry in the shape of dialogues. His published poetic works include : *Do Uttam Jiwan* (1903), *Othello*, and *Phulan di Tokri* (1904), *Bharthri Hari* (1905), *Chup di Dat and Nal Damayanti* (1906), *Ramaya Seth* (1907), *Dharambir*, and *Ispniti* (1912) etc., His prominent writings considered as his major contribution to Punjabi literature, include *Chandan Wari*, a good collection of poems published in 1931. *Kesarkiani* is another collection of short poems written during the years 1932-1940. *Navan Jahan* is a set of poems published in 1942. *Nur Jahan Badshah Begum*, an historic poem was written in Urdu script in 1944 and published later on in Punjabi along with a long introduction. *Sufikhana* published in 1950, gives glimpses of his *sufi* thoughts.

We may examine some of the choicest titles of his poems published in the form of various collections. (*Chandan Wari*) : *Sukhi Jiwan di Kunji*, *Amritsar Sifti da Ghar*, *Basant*, *Mele wich Jat*, *Dil*, (*Kesarwari*) *Hasratian*, *Andar da Chor*, *Punjabi*, *Jiwan Jot*, *Jug Gardi*, (*Navan Jahan*) : *Ethe Bolan di Nahin Ja Arria*, *Peit Puja*, *Himat*, *Punjabi da Supna* (*Sufi Khana*) : *Maharaja Ranjit Singh*, *Boli hai Punjabi Saadi*, *Sidkan Walian de Bere Paar*, *Ranjhan Yar*, *Jawani*, (*Nur Jahan Badshah Begum*) : *Kikli Kali*, *Ujaria Thhei*, *Trai Maanwan*, *Shayer di Arz*, *Chauberge*.

Some of the literature produced by Chatrik

remained unpublished due to lack of suitable arrangement and space in the published material and due also to some other considerations, which include : *Hatua Kaand*, *Shardhanji*, *Chatrik de Geet*, *Kahani Sangreh*.

Dhani Ram Chatrik's memorable service to Punjabi literature was given recognition on his seventy-fourth birthday in October 1950 when his well-wishers, admirers and friends presented him *Abhimandana Grantha*.

Chatrik was a great votary of Punjabi language. His heart flowed with love for Punjabi even from the time of his childhood and he has immortalized his love for Punjabi in his verses.

His end came in 1954.

*Chatrik, Dhani Ram, Meri Jiwani; Dhani Ram Chatrik Abhimandana Grantha, Amritsar, 1950; Dewan Singh (ed.) Chatrik Pushap Mala, Patiala, 1968; Diwan Singh and Roshan Lal Ahuja, Mahan Kavi Chatrik di Chonvin Kavita; S. S. Amole, Chatrik Ruchanavali, Patiala, 1975.*

GURBACHAN SINGH NAYYAR

#### CHATTERJI, KSHITISH CHANDRA (DR.) (1896-1961)

Kshitish Chandra Chatterji (Chattopadhyaya), Sanskrit scholar and philologist, was born of middle-class Brahmin parents on 24 November, 1896 in Jorasanko, Calcutta; the family originally hailed from Dhamas (Burdwan). His father Sarat Chunder Chatterjee, a large-hearted, religious man, worked in the Howrah Municipality. Sarat Chunder bought a house (17 Santu Ghosh Street) where Chatterji spent his early life. His mother, Giribala (Nee Banerjee), was a noble and affectionate lady.

Chatterji's younger brothers were Jyotish Chandra (retired as Headmaster, Shyanbazar Vidyasagar School), Shish Chandra (School teacher), Paresh Chandra (Students' Advisory Bureau, Calcutta University), and Santosh Kumar (homeopath). His elder sister was Subhasini Banerjee and the younger sister Suhasini Mukherjee who, after her widowhood, came to live with her four children (Devi, Rama, Jyotsna and Ravi) in the joint family of her father and brothers at the rented house of 81 Shyanbazar Street (later renamed 8, Bhupendra Bose Avenue), Calcutta. Earlier the family was living in 61-A, Ramkanta Bose Street.

Chatterji married Champaklata (Nee Banerjee), a fair, virtuous lady of a gentle nature, who died in 1974. His eldest daughter, Kalyani, is married to Sri Prakriti Ranjan Roy Chowdhury, a teacher of Bainan (District Howrah). His only son, Dr. Visvanath Chatterjee, is currently the Head of the Department of English, Jadavpur University. Chatterji lost his youngest daughter, Usha when this very beautiful, intelligent and tender-hearted child was only seven.

K. C. Chatterji was a brilliant student. His academic interests were varied and he was a voracious reader all his life. An idealist even from his boyhood, he matriculated from Hare School when fourteen and read First Arts in Scottish Church College and B.A. (Honours in Sanskrit) in City College. He got a First Class in M.A. in Sanskrit (Group B) from Calcutta University in 1918. Later he received his D.Litt. from the same University for his studies in Sanskrit Grammar. The examiners of his thesis were MM. Gopinath Kaviraj, S. K. Belvalkar, P. L. Vaidya and Louis Renou. All of them expressed a very high opinion of his work.

Chatterji was for a short time professor of Sanskrit at South Suburban College (the present Asutosh College). Then he was invited by Sir Asutosh Mookerjee to join the Post-Graduate Department of Calcutta University as a Lecturer in Comparative Philology and served the University in that capacity for thirty-five years. He also taught in the Departments of Sanskrit and Bengali in an honorary capacity. He delivered at the University a series of special Readership lectures on the predecessors of Panini.

After the retirement of Suniti Kumar Chatterji as Khaira Professor of Comparative Philology, the post was expected to be offered to Chatterji. Dr. S. M. Matre, one of the experts in the selection committee, might have recommended his name; but, then, the University resorted to the plea that he was not a formal applicant and appointed one of Chatterji's pupils, instead. Chatterji, shocked at the grave injustice done to him, applied for leave preparatory to retirement and never visited his *alma mater* again in the few remaining years of his life.

As a scholar Chatterji specialised in the *Vedas* and Sanskrit grammar. His knowledge was profound and his erudition deep. His books, journals and research papers bear an eloquent testimony to his scholarship. The *Vedic Selections* that Chatterji edited for Calcutta University in 1944 is a splendid work in which he elucidated many a difficult point with striking clarity and precision. Every quotation in Sayana's commentary he traced to its sources. His own Sanskrit commentaries on the *Usa Sukta*, *Devi*

*Sukta* and *A No Bhadriya Sukta* unfold the peculiar beauty of each word and expression.

In the *Technical Terms and Technique of Sanskrit Grammar* (1948), which is a critical, comparative and historical study of the subject, Chatterji produced a really epoch-making book. It is a unique work dealing with the throwing a flood of light on the technical terms found in the *Nirukta*, different *Pratisakhya*s and the different systems (from Panini to *Harinamamrta*) of Sanskrit grammar. It offers for the first time rational explanations of even such apparently meaningless terms as *lut*, *ghi*, *ghu*, *bhu*. A greatly enlarged second edition of the book was posthumously published by Calcutta University.

Chatterji's *Candra Vyakarana* (Deccan College Research Institute, Poona), in two parts, is the first Indian edition of the work of Chandragomin, critically edited. In many cases Chatterji has suggested better readings than those of Liebhich. The views of Panini, Katyayana, Patanjali and Bhoja have been extensively quoted to facilitate comparison.

Chatterji's other books include an edition of Patanjali's *Mahabhasya* (Paspasahnika), remarkable for its exegesis, *Greek Proverbs for Students of Sanskrit*, *Critical Observations on Ajayapala's Nantarhasamgraha* (Vak, Deccan College), and editions of *Raghubansa* (Cantos I, II and V), *Bhattikavya* (Canto I), *Kiratarjunyam* (Canto I), and *Bhagavad-gita*, Chapter II.

Chatterji has been the founder-editor of the *Calcutta Oriental Journal*, *Manjusha* (Sanskrit weekly and monthly), and *Surabharati* (Bengali monthly). He also edited, for a few years, *Oriental Literary Digest* and the *Journal of the Sanskrit Sahitya Parishad*, Calcutta, in which he translated Saratchandra Chatterji's 'Datta' into Sanskrit. All these journals won high praise in India and abroad and contained a large number of Chatterji's research papers in English, Sanskrit and Bengali.

Chatterji enjoyed a good general health but suffered from a congenital hernia, which was never operated on and which somewhat restricted his movements throughout his life. That is one of the reasons why he could not accept a number of high academic positions that were offered to him. These include the post of the Professor of Vedic Studies in the Research Department of the Government Sanskrit College, Calcutta. M. S. Aney, Governor of Bihar, personally requested him in a letter to accept the post of the Director of a Sanskrit Research Institute to be started in Bihar.

A fair (but sun-tanned), tall and well-built man, bespectacled, Chatterji had a striking personality. He believed in the principle of plain living, and high

thinking. His usual dress was dhoti, shirt and chaddar. He was awe-inspiring in his simple, even austere, way of life. Reading was his only addiction. Dickens, Wodehouse and Agatha Christie were some of his favourite authors. Frank and upright, he was by nature generous. He had a childlike simplicity, a marked sense of humour, and enjoyed a hearty laugh. Occasionally he would lose his temper, but would regain his composure soon. An introvert by nature, he did not have many close friends. Although often troubled by financial worries, he never hesitated to help poor relations and other distressed people, and this sometimes even at the cost of his family. He practised the biochemic system of medicine in his family. He was also an amateur astrologer, especially well-versed in horary astrology. Those who consulted him for astrological guidance included such eminent scholars as S. Radhakrishnan, Sunitikumar Chatterji, Surendranath Sen, Radhakumud Mookerjee and Humayun Kabir.

Chatterji had no active interest in politics, but he was inclined towards the ideology of Hindu Mahasabha and Jan Sangh. He was a regular literary contributor to the Bengali daily, *Hindusthan*, founded by Syamaprasad Mookerjee. Sometimes he would write under the pseudonym 'Devasarma'. It is he who introduced the Sunday Magazine section and edited it for some time. He had a humanitarian outlook. A devout Brahmin, he was often orthodox in an unorthodox manner.

Chatterji could fill his pupils with enthusiasm by his own zeal for learning, reminding one of the singleness of purpose of Browning's Grammarian. His research in Sanskrit Grammar and allied subjects had inspired generations of scholars. He devoted his whole life to the popularisation of the Sanskrit language and literature. His journal, *Manjusha*, which he edited for fourteen years and in which he translated many literary classics including the poems and stories of Tagore and Saratchandra deserves special mention in this connection.

A. J. F. Staal (ed.), *Studies in Sanskrit Grammarians* (Massachusetts Institute of Technology); *Manjusha*, K. C. Chatterji Memorial Number, ed. V. Chatterjee, Calcutta, March 1962; *Journal of the Sanskrit Sahitya Parishad*, Calcutta, 1962.

VIŠVANATH CHATTERJEE

CHATTERJI, SUNITI KUMAR (1890-1977)

Sunitikumar Chatterji was born on 25 November.

1890 in a family which originally belonged to Pangsa, a village situated in Faridpur district of what is now Bangladesh. His great grandfather Bhairab Chandra Chatterji migrated to Calcutta early in the nineteenth century. The family finally settled at 64, Sukea Street where his grandfather built a house. His father married Katyani Devi whose father found him a job under Turner Morrison Company. Sunitikumar was their second son.

Sunitikumar married Kamala Devi, daughter of Bishnu Sankar Mukherjee, on 17 April, 1914. They celebrated the fiftieth anniversary of their marriage in 1964. Unfortunately his wife died in the following December. The marriage was blessed with six children, five of whom were daughters. His only son Sumankumar Chatterji is a distinguished engineer.

After taking the first lessons in the local *Pathshala* Sunitikumar got admitted to the Calcutta Academy in 1895. The outbreak of plague in Calcutta in 1898, however, interrupted his studies, as his family was removed to his maternal uncle's house in Sibpur. When his family returned to Calcutta in 1899 he was admitted to Motilal Sil's Free School. He proved a brilliant student. In the Entrance Examination of 1907 of the Calcutta University he secured the sixth place in order of merit. He passed the First Arts Examination in 1909 from the Scottish Church College and was placed third in order of merit. He took his B.A. from the Presidency College securing the first place in first class in English honours in 1911. The feat was repeated two years later in the M.A. Examination in the same subject. At a subsequent stage the grant of a State Scholarship enabled him to study in the London University from 1919 to 1921 and qualify for the D. Litt degree. This was followed up by a course for one year at the Sorbonne and the College de France in Paris.

Sunitikumar acknowledges in his autobiography that he was profoundly influenced by his two teachers M. Ghose and H.M.Z. Percival and Rabindranath Tagore. Evidently, this was a major factor among others which shaped his mind and character.

His brilliant academic career brought him the post of Assistant Professor of English of the Calcutta University in 1914. Later he joined the Department of Comparative Philology. In 1921 he was appointed to the chair of Indian Linguistics and Phonetics as Khaira Professor in which position he continued till 1952. Thereafter he was appointed Visiting Professor of Pennsylvania University of the U.S.A. for a year.

On his return, Dr. Chatterji resigned from his post in the Calcutta University and was elected the President of the West Bengal Legislative Council

which post he held till 1964. Next year his appointment as the National Professor of Humanistic Studies enabled him to return to the academic world. He continued to hold this post till the last day of his life, guiding research activities of younger scholars and providing leadership to diverse academic activities.

Small wonder, his services were very much in demand to guide numerous academic and cultural organisations. Thus he was the President of the Asiatic Society for four terms, President of the Bangiya Sahitya Parishad and Vice-President of the Ramakrishna Mission Institute of Culture. In 1969 he was elected President of the International Phonetic Association, a gesture which recognised his position as one of the most distinguished linguists of his time.

Dr. Chatterji was evidently very fond of travelling. It is not unlikely that he picked up his wanderlust from Rabindranath Tagore, who took him as his companion in his tour to South-east Asia in 1927. The journey covered Malaya, the East Indies and Siam. His experience was recorded in form of several articles which ultimately found place in a single compilation named *Dvipamaya Bharat*. It proved to be the most popular book he has written.

After that he visited foreign countries on as many occasions as thirteen, mostly attending academic conferences. These gatherings debated on subjects like linguistics, anthropology, oriental studies and on one occasion Braille. In 1950 he was deputed on a special mission by the Calcutta University to collect information on the educational systems of the United Kingdom, Italy, Holland and Turkey.

His vigorous academic pursuits marked out Dr. Chatterji as a giant among scholars towering above his contemporaries. This is borne out by the fact that academic honours were literally showered on him. The Visva-Bharati conferred on him the title 'Deshikottama'. Six other Universities which included that of Rome honoured him with honorary D. Litt. This was followed up by the National Government honouring him with a *Padmabibhushana* in 1967.

The statistics of his literary output are no less impressive. He produced thirty books in English, twenty-two in Bengali, seven in Hindi and wrote over three hundred articles. Of them the book which got him the doctoral degree entitled *The Origin and Development of Bengali Language* is the most outstanding.

Towards the end of his life Dr. Chatterji became involved in a controversy over the *Ramayana*, for certain remarks he made about it in his inaugural address at the International Conference on the

Ramayana at New Delhi on 8 December, 1975. His observation on two points caused considerable resentment. For one thing, he was inclined to attach importance to the stories of the Buddhist Jatakas which claimed that Rama and Sita were born of the same parents. Secondly, he suggested that the story of the expedition to Lanka to rescue Sita might have some link with the Theogonia of the Greek poet Hesiod which refers to three brothers with multiple heads. He had to face in consequence insults in diverse ways which he suffered with stoic fortitude.

Dr. Chatterji's long life was suddenly terminated by a massive heart attack on 29 May, 1977.

Dr. Chatterji was of medium build with a muscular body and a broad head. His myopia compelled him to wear spectacles with thick lense. In public he used to appear in the typical Bengali dress with a little deviation. He used to tuck up the pleated part of his dhoti which usually dangles in front at the back to permit free and vigorous movement.

He was to the core an academician with linguistics as his first love. He had a taste for aesthetic enjoyment. He seldom missed the staging of Tagore's dance dramas which he enjoyed immensely. As he functioned as the President of the West Bengal Legislative Council as a Congress nominee, he presumably shared the political views of the Indian National Congress. As regards religion, he has clearly stated in his unfinished autobiography that he was an agnostic. He entertained high regard for Indian culture.

Dr. Chatterji was very fond of a Latin saying which reads 'Homo sum humani nihil a me alienum puto'. It means: I am a man and there is nothing about man which I consider alien to me. Evidently, this was one of the guiding principles of his life. That explains his interest in diverse subjects. The charisma which stemmed from his reputation as an extra-ordinary scholar and his easy accessibility enabled him to function as an outstanding national figure who shone as a beacon light to guide his people in different spheres of life.

*'Jibankatha' Autobiography,; Bhawan's Journal, Vol. XXIII, No. 25; Abhibhasana, Santiniketan, Magh 1333; notes supplied by his son Sumankumar Chatterji and personal knowledge of the Contributor.*

HIRANMAY BANERJI

### CHATTERJEE, VISMADDEV (1910-1977)

Vismadev Chatterjee was an accomplished vocalist of Bengal and he was also widely known in

India. His presentation of vocal music had a separate charm to the listeners. He was born on 9 November, 1910, in Calcutta. He had been inspired by his parents to learn vocal music from his childhood. He was attached with Nagendranath Datta, a famous vocalist of Ranaghat, for his vocal music training. Nagen Babu was very much impressed on Vismadev observing his very good talent. Sometimes Nagen Babu had to tempt Vismadev with good sweets for teaching him music and Vismadev also resounded very successfully with Nagen Babu.

After a few years of training, Vismadev took lessons from famous Badal Khan with the consent of Nagen Babu as the latter himself also was a student of Badal Khan. He could immensely improve himself under the training of Badal Khan.

At this time, he had recorded on the disc two Bengali Tappas composed by Ramnidhi Gupta. He sang two songs—"Sakhi Ki kare Lokeri Kathay" and "E sahe Chaturi", and these two songs attracted the attention of the Indian classical musicians with appreciation. After this he took lessons from Ustad Faiyaz Khan of Baroda for few days.

Vismadev had expressed in his autobiography that he was first attracted to vocal music on listening to Lal Chand Baral's record. He used to copy the style of Lal Chand. His mother was astonished and called the attention of his father regarding the style of singing of Lal Chand, copied by her son Vismadev. In the later period the records of K. Mullick had also influenced Vismadev. Once there was Jatra (Drama) performance in his locality. Many chorus songs (Juri) have been added in this Jatra (Open Air Drama). His attraction was more on the Juri song than, on the play. These Jatra songs were based on Indian classical music accompanied with Harmonium, and other musical instruments. So he was attracted to harmonium and procured a good one. Thus his harmonium playing started and he became a very good player of harmonium. Everybody was astonished to see Vismadev repeating the songs with the harmonium exactly. He was convinced that he could sing and he met Nagen Babu who was a neighbour, according to his father's direction. He started learning vocal music in this way. Among his teachers the names of Badal Khan, Allarakha Khan, Maniruddin Khan, Girija Shankar Chakravarty, etc., were prominent besides Nagen Dutta. He confessed that he could not practise for long time like an accomplished Ustad but he was no less than an Ustad in respect of performance.

At the age of eleven he took to oath of Brahminism and became a vegetarian and stopped eating meat and fish, etc. He used to wear brown clothes like a



hermit. He used to go to the school and colleges in this dress. But this he did not continue for long. He was always in favour of changed activities.

In 1933 Vismadev came in contact with Kazi Nazrul Islam and took the responsibilities of Music Director of Megaphone Co., Calcutta. In 1936 he was appointed Music Director in the Film Corporation, Calcutta. He had worked as a Music Director in the Bengali films, namely—*Rikta*, *Tatinir Bichar*, *Muktisnan*, etc. He had worked in Hindi films also as Music Director, namely—*Kayedi*, *Ruti*, *Risj*, *Asha*, *Hari Sankirtan*, and *Dil He To Hai*, etc. Vismadev, in this way, acquired enormous fame in the field of music. He received the degree of D. Litt. from Rabindra Bharati University, Calcutta, in 1379 B.S.

A trait of indifference was always observed in his character but at the time of singing he used to concentrate on one direction, that is, towards music alone. Listeners used to be so much overwhelmed with his musical performances that they totally forgot themselves. Normally he preferred Andantino Speed and could easily grasp the attention of the listeners. But when he got contact with Ustad Faiyaz Khan and started learning from him, his type had changed and his attention had gone towards the aesthetic feelings and he liked Lento types of performances gradually. The type of his voice was Soprano and his performances normally dominated in the higher pitch. So he used to prefer the high or upper octave Ragas like—*Bahar*, *Suha*, *Sughrat*, *Adana*, *Basanttilak*, etc. but when he had learnt from Ustad Faiyaz Khan his trend of performance changed. He began to prefer Ragas of gravity such as *Iman*, *Alhaiya Vilabal*, *Ashavari*, *Jaunpuri*, *Deshi*, *Charjuki Malhar*, *Malhua Keder*, *Puria*, etc. His voice was never a Bass voice. When he used to start in the upper octave his performance became more interesting and the listeners got attracted towards his performances.

In forties, we lost such an excellent exponent of vocal music from the field of music as he went to Pondicherry Ashram. With his voluntary retirement the world of Indian Classical music lost a great asset from the field, no doubt. When he came to Calcutta sometimes very little of his earlier performance could be recaptured.

The following Bengali songs made him remarkable in the field of music :- *Fuleri Din Halo je Abasan—Jajayanti*; *Sesher Ganti Chilo Toma Lagi—Gajal*. *Nabaruna Rage Tumi Sathigo—Bhairavi*; *Taba Lagi Batha Otheje Kusumi—Deshi Todi*. *Jago Aloko Lagane—Ramkeli*; *Jadi Mone Pade Sediner Katha—Kaji Bhairavi*, etc. There are many Hindi Kheyal songs also recorded by him which are very

popular in the field of music still now.

*Based on information personally collected by the Contributor from interview with Vismadev Chatterjee, besides articles in journals etc.*

N. C. BARAL

## CHATURVEDI, JUGAL KISHORE (1904- )

Jugal Kishore Chaturvedi was born on 8 November, 1904 at Sonkh, Mathura District, U.P. He was educated at Mathura, Bharatpur and Jaipur. He passed his Intermediate Examination from the Maharaja College, Jaipur. At first, he joined Railway Service but was soon retrenched. He worked as a teacher from 1926 to 1931. He was the Headmaster of Mathura Chaturvedi Vidyalaya, Mathura. He participated in Satyagraha (Salt campaign) in Mathura but escaped arrest. He earned his livelihood through private tuitions at Rewari from 1931 to 1938. Subsequently he joined as a teacher in Abor School, Rewari. He resigned his post to join the movement for the recognition of Praja Mandal. At that time he came under the influence of local leaders of the Praja Mandal and from that time onwards he began to participate actively in politics.

He was elected to Bharatpur Municipal Board in 1940 but he resigned his membership to participate in the Quit India Movement launched by the Indian National Congress under the leadership of Gandhiji. He was also arrested along with others. However, he was soon released when the Bharatpur State was visited by a serious flood. Shri Chaturvedi devoted his time to provide relief to the flood affected people of his State. In 1943, the Braj Jya Pratinidi Sabha was established in Bharatpur. He was elected to this Sabha and was the leader of this party. The State was averse to grant more power to the Sabha and repressive measures were adopted by the Administration. Consequently, Shri Chaturvedi was arrested and sentenced to one year's imprisonment but was soon released. He participated in all political movements in Bharatpur from 1939 to 1947. He took active part in the last movement against the Begar (forced labour) in 1947 and warrant for his arrest issued earlier was cancelled in December, 1947.

On the formation of Matsya Union consisting of Alwar, Bharatpur, Dholpur and Karauli, Shri Chaturvedi became its Deputy Chief Minister. On the integration of Matsya Union with the Greater Rajasthan, Shri Chaturvedi became the General

Secretary of the Pradesh Congress Committee. Under the Chief Ministership of late Shri Jai Naranj Vyas, he joined the Rajasthan cabinet as P.W.D. and Resettlement Minister. He resigned from the Congress party in 1961 and formed Lokrajya Parishad. In 1967, he joined the organisational congress, which he left soon after. He started one Hindi weekly *Lok-Shihshak* from April 1971. This weekly propagated Gandhism through its editorials and articles. He is also associated with prohibition and the propagation of Hindi.

*Rajasthan Who is Who*, p. 13; *Rajasthan Men Swatawtra Sangram Ke Senani*, pp. 806-807. by S. Joshi.

AMINUDDIN

### CHAUDHURANI, INDIRA DEVI (1873-1960)

Indira Devi Chaudhurani, the highly accomplished lady of the Tagore family, was born on 29 December, 1873, at Kalatgi, in the Bijapur District, Maharashtra, where her father Satyendranath Tagore was then posted as a Magistrate. Satyendranath, the first Indian who could join the Indian Civil Service, was the second son of Maharshi Devendranath and the elder brother of Rabindranath Tagore.

Fairly affluent, the Tagores of Jorasanko, whose contribution to the 19th century Bengali Renaissance is probably the highest, were great advocates of a synthesis of the cultures of the East and the West which they regarded as indispensable for the advancement of the country. Satyendranath, with that family heritage, devoted himself to social reforms and, in particular, to the emancipation of the Indian women from domestic seclusion. His considerable success in this matter was due to the active help of his wife Jnanadanandini Devi. Indira Devi was shaped according to the desire of her parents. Their only son—Surendranath, the pioneer in Banking, Co-operative and Insurance ventures in India, was one year senior to Indira Devi.

At the age of five, Indira Devi went to England with her mother and brother and spent two and a half years there, most of the days with the fruitful company of Rabindranath. Since then she became very dear to him and the affection of the uncle for the niece turned gradually to a sort of inspiration to her creative urge.

Rabindranath dedicated to her his first important collection of poems, *Prabhat Sangeet*, and wrote as many as seven poems addressed to her and also a

good number of letters (collected in the Chhinna-patravali and Chithipatra volume V) in an exquisite emotive language in which Rabindranath, the man and the poet, is revealed unerringly.

On her return to India from England in 1880, Indira Devi was sent to the Auckland School at Simla and in the following year was admitted to the Loretto House Convent, Calcutta from where she passed the Entrance Examination in the First Division in 1888. As a private student she passed the F.A. in 1890 and the B.A. Examination with Honours in English in 1892. In the B.A. Examination she secured the highest marks in English among the lady candidates for which she was awarded the Padmavati Medal from the Calcutta University. French was her second language at that Examination.

A great lover of music Indira Devi took her lesson in *Piano*, *Violin* and *Sitar* at home from reputed teachers and passed with distinction the Intermediate Examination of the Trinity College in Musical Theory. In her teens and in 1920, at the age of forty-seven she engaged herself in acquiring skill in Indian classical vocal music. Her authority on Rabindra Sangit is universally acknowledged.

Some of the early songs of Rabindranath composed in Bombay Presidency, where Satyendranath spent most of his service life, were on the tunes of local music. Indira Devi could trace the source and she pointed them out in her book *Rabindra Sangiter Tribenisangam* (1361 B.S.). A great authority in music and in Rabindra Sangit she helped immensely in the preservation of the songs of Rabindranath by pointing out the notations. Without her help the tunes of many of the songs would have been lost. She rendered much help to the Svaralipi Committee (Notations Committee) of the Visva-Bharati in its compilation of the songs of Rabindranath. She helped Pratiba Devi actively in the smooth running of the school of music, 'Sangit Sangha' and was the joint editor of the journal, *Ananda Sangit Patrika*. She herself composed a few songs.

In 1899, Indira Devi was married to Pramathanath Chaudhuri, better known as Pramatha Chaudhuri or Birbal. Rabindranath valued his literary criticism more than those of most of the critics of that time. As an essayist and a poet he ranks very high in Bengali literature and was the editor of *Sabuj Patra*, a very renowned journal to which Indira Devi was a regular contributor. The other journals to which she contributed are *Balak*, *Sadhana*, *Parichaya*, *Bama-bodhini* and *Bangalaxmi*.

Essays on music and translations were her main literary contributions. Her first venture was probably a translation from Ruskin in 1292 B.S. She translated

into Bengali short stories and travel experience of Pierre Loti, Preface of the French version of the *Gitanjali* by Andre Gide and *L'Inde* by Rene Grusse and into English poems, essays, short stories and travel stories by Rabindranath and the '*Char Eari Katha*' ('Tales of Four Friends') by Pramatha Chaudhuri. She edited '*Hindu Sangit*' (1352 B.S.) with Pramatha Chaudhuri and '*Gitapanchasati*' (1960). Her reminiscences in '*Rabindrasmriti*' (1367 B.S.) help us know much of Rabindranath.

Like her parents, she also was sympathetic to movements for the cause of women in India and was intimately connected with a number of progressive womens' organisations, such as, Bengal Womens' Education League, All India Womens' Conference, Sangit Sammilani etc. of which, at different times, she was the President. The tradition of the Tagore family and of Bengal as a whole was revealed in books edited by her, *Puratani* (1957) and *Banglar Sri Achar* (1363 B.S.). *Narir Ukta* (1920), a collection of essays written by her, marks her liberal outlook and sophistication of mind. For her literary contributions, she was awarded '*Bhubanmohini Medal*' by the Calcutta University in 1944.

In 1941, she and her husband came to Santiniketan to reside there permanently. Here she revived the womens' club, '*Alapani Mahila Samiti*' and arranged the publication of its journal *Gharoa*. She also helped in the work of the '*Sangeet Bhaban*'. In 1956, for a time, she was appointed the Vice-Chancellor of the Visva-Bharati University. The University conferred on her the degree of Deshikottama (D.Litt) in 1957.

She died in Santiniketan following a heart-attack on 12 August, 1960.

*Susil Roy, Smaraniya, Calcutta 1365 B.S. Chitra Deb, Thakur Barir Andarmahal, Calcutta 1387 B.S.; Prafulla Kumar Das, Indira Devi Chaudhurani, Uttarsuri (Kartik-Paus) 1367 B.S. (Bengali); Mahila Mahal, Baisakh 1368 B.S. (Bengali); Gharoa, Sravan 1369 B.S. (English) Sudhamoyee Mukhopadhyay, Roshni, September 1957; Visva-Bharati News, September, 1960.*

TUSHARKANTI MAHAPATRA

## CHOUDHARI, DURGA PRASAD (1914- )

Kaptan Durga Prasad Choudhari was born at Neem Ka Thana on Posh Shukl 2, Samvat-1836. His father was the Vakil of Sikar Thikana. He was educated at Jaipur, Sambhar and Kanpur. At

Kanpur, he was initiated in nationalism, patriotism and social service during his school career as the school was associated with Mrs. Annie Beasant. He has four brothers. His elder brother Shri Ram Narayan Choudhari, has been in active politics till today. One brother was in Government Service at Sambhar and two other brothers were engaged in business in Madhya Pradesh.

In the beginning he worked as a broker. Subsequently he took to the profession of a lawyer along with his father. He joined Sewa Sangh with his elder brother and worked at Bejolian (Bhilwara Distt.). From 1930, he dedicated his whole time to the freedom struggle and remained very active upto 1947.

He spent his time at Hatundi (Ajmer) in Gandhi Ashram, Banasthali and Metapalli (Hyderabad). He went to Wardha for Khadi training. He spent many months in the company of Gandhiji at Sabarmati and Sevagram. He also worked for years in the upliftment of the tribal people in Dungarpur State. He served as Secretary, Ajmer City Congress Committee for a number of years.

During the freedom struggle he was imprisoned many times, so much so that when in 1945, national leaders were being released, the British Government could not afford to release him as the Government considered him and brother Shri Ram Narayan Choudhari and Shri Kumarananda of Beawar the most dangerous persons in Ajmer-Merwara. His wife Shrimati Vimala Devi was also imprisoned for three months for her activities in connection with the liberation struggle.

He is known as Kaptan because in 1930 he became Kaptan of the Congress Seva Dal.

His contribution to Indian journalism cannot be over-rated. He has been the editor, *Navjoyoti*, (Hindi) daily, published from Ajmer and Jaipur and English edition entitled as *Navjoyoti Herald*. He has his own presses fitted with Rotary machines at Ajmer and Jaipur. He had to face innumerable difficulties in continuing these dailies. It is to his credit that with meagre means at his disposal, he was able to grapple with them.

After independence, Kaptan Durga Prasad left active politics and devoted himself to journalism and his daily is still the foremost daily of Rajasthan. Besides, being a staunch nationalist, he is respected as a fearless journalist. Recently he has been included in the Goodwill Delegation to be sent to China.

*Rajasthan Who is Who*, p. 17; *Rajastan Men Swatantra Sangram ke Senani* by S. Joshi, pp. 405-406; personal interview.

AMINUDDIN

### CHOUDHURY AHINDRA (1896-1974)

Natyacharya Ahindra Choudhury, a legendary figure of the world of the Bengal Drama and Screen, who shed his unique lustre on the cultural pattern of Bengali life for more than four decades, and richly contributed to the shaping and consolidation of the newer trends of Bengali Drama Movement from the early twenties.

Born on 4 August, 1896 to Chandra Bhusan Choudhury of Bhowanipur, Ahindra Choudhury had a brief educational career at the London Missionary Society School. At the age of sixteen he first appeared on stage as Samarendranath in 'Rizia'. He married Shrimati Sudhira Devi in 1920 and in the same year, after having set up the film production unit of Photoplay Syndicate jointly with friends like N. C. Laharry and Hem Mukherjee, produced 'Soul of a Slave'. In this pioneering film of Bengal in the silent era he earned great fame in his leading role which heralded his birth as a screen-actor. Later, he made his mark as a film Director in Aurora Film's Juvenile film 'Hatey Khari'. On the Rathjatra day in 1923 (15 Ashar) Shri Choudhury made his first and significant appearance on Calcutta's public stage in the role of 'Arjuna' in the famous play of Aparesh Chandra's Karnarjuna produced by Art Theatre on the Star Theatre board and was at once greeted with popular acclaim. He went from success to success and shaped as an actor of great individuality in long series of plays. These included roles like Dara Zobani in 'Iraner Rani', Sajahan in 'Sajahan', Chandra Babu in Tagore's 'Chirakumar Sabha', Jatin in Tagore's 'Grihaprakesha', Michael in 'Michael', Kedar in 'Kedar Ray', Aurangzeb in 'Golconda', Dr. Bhose in 'Tatinir Bichar', Sabyasachi in 'Pather Dabi', Ramesh in 'Prafulla' and Ramesh in 'Palli Samaj', Monraja in the Allegorical Play 'Atmapurush', Mr. Sen in 'P.W.D.' Bholamaster in 'Bhola Master', Mriganka in 'Mantrashakti', Kalketu in 'Phullara'. Altogether he appeared in important

roles in more than one hundred and fifty stageplays, each of which was stamped with his remarkable power of characterization and established him as the wizard of makeup in Bengali stage.

He appeared in more than one hundred Bengali films too and enriched them in either lead or prominent roles. Among his many film successes may be listed 'Rishir Prem', 'Chand Sadagar', 'Abhinoy, Abhinoy nay', 'Sonar Sansar', 'Daktar', 'Sesh Uttar', 'Dakshajagna', 'Ruplekha', 'Talkie of Talkies', 'Krishnakanter Will' and Madhu Bose's 'Rajnartaki', (English Version Court Dancer). His last film-appearance was in 'Nilachal Mahaprabhu'. He also appeared in a large number of plays broadcast on the A.I.R.

At the height of his career he retired from acting after his final stage-appearance in 'Sajahan' at Minerva Theatre in the presence of Dr. B. C. Roy, the then Chief Minister.

Among the academic distinctions were the chair in the Department of Drama at Rabindra Bharati University he held in the 'Sangeet Natak Academy' Award and *Padmashree* received by him in 1958 and 1963. He got a D. Litt from Rabindra Bharati University in 1969.

His magnum opus 'Bangla Natyabibardhane Girishchandra' was published in 1959 and his excellent treatise on Dramaturgy was compiled after he had become the Head of Drama Department at Rabindra Bharati University. He also serialised his invaluable autobiography *Nijere Haraye Khunji* in *Amrita* weekly.

In 1970 he made a gift of his unique library to the public and put it under Ahindra Chowdhury Trust.

An anthology entitled 'Ahindra Chowdhuri's 'Sajahan O Abhinoy Shiksha' was edited by Sunil Datta and Dipti Kumar Sil and was published in Baishakh, 1382 B.S. Sarajubala Devi, Santosh Sinha, Debnarayan Gupta, Dr. Ajit Kumar Ghosh discussed from different angles Ahindra Chowdhuri's talent staged in connection with his last acting 'Sajahan'.

Choudhury's distinguished career was brought to an end by his death in 1974 at the age of seventy-eight.

He left behind nonagenarian mother, son Preetin, an M.Sc. of Calcutta University, now serving as Professor in an American University, and daughter Meera. His wife predeceased him in the late sixties.

*Amritabazar Patrika*, 5 November, 1974; *Shatarupa* (Ahindra Choudhury Smaran-Sankhya); Ahindra Chowdhury's *Sajahan O Abhinoy Shiksha*—edited by Sunil Datta and Dipti Kumar Sil.

PRADYOT SENGUPTA

**CHAUDHURI, J. N., GENERAL (1908-1983)**

General Jayanto Nath Chaudhuri was born on 10 June, 1908, in Calcutta. His father's family came from Pabna District now in Bangladesh. In about 1870 his grandfather, Durgadas Chaudhuri, took service under the Government and was posted as a magistrate to Krishnagar, a small Bengal district town. Ten years later he moved to Calcutta. He raised a family of seven sons and two daughters of whom J. N. Chaudhuri's father Amiya was the youngest. His mother's family was from West Bengal, his maternal grandfather being Woomesh Chandra Bonerjee.

He had his education at Bishop's College and then studied at St. Xavier's School in Calcutta. On 18 March, 1923 at the age of fifteen he left India for further schooling in England. For three years he was at Highgate School. Then he joined the Officer's Training Corps quite early and managed to finish up as Quarter Master Sergeant. In 1926 he applied for a King's India Cadetship to the Royal Military College at Sandhurst and got selected. His tenure in the Royal Military College was for about eighteen months. During mid-December 1927 his Commission as a second Lieutenant into the Unattached list of the Indian Army was gazetted. At the same time orders arrived directing him to report to the Embarkation Commandant at Tilbury in mid-February.

Just before leaving Sandhurst when he was asked for his choice of British Battalion, he opted for the 1st Battalion, the North Staffordshire Regiment. The main reason was its location at Fort William in Calcutta. But by the time he reached Bombay the venue was changed and it was stationed in the cantonment of Nasirabad, deep in the heart of Rajputana. There he settled down and started learning his job. On 16 March, 1929 his one year's attachment was over and he was posted to the 7th Light Cavalry. He left Nasirabad for Jullunder in the Punjab where his regiment was stationed. In June 1930 he was sent off to the Mahim Gun School at Ahmednagar for a ten-week course. In 1931 after three years of service he returned to Calcutta on a long leave. During this time he sailed for Rangoon and further east. In September 1933 he went to the Equestrian School at Saugar in Central India. There he learnt the finer points of riding and training horses, played a good deal of polo and also picked up rudiments of veterinary skill. While he was at Saugar the regiment had moved to the little cantonment of Loralai in Baluchistan. He went to Loralai but did

not stay very long there for in 1935 another long eight months leave became due. He got back to Calcutta in March but soon he had to accompany his mother and sister on a trip to Europe. This trip gave him an opportunity to see a good deal of Europe—France, Spain, Italy, Switzerland, Germany and Austria. When he rejoined the regiment in autumn 1935, it had moved from Loralai to Secunderabad. This posting to Secunderabad was a crucial point in Chaudhuri's military career. In 1938 during joint manoeuvres between the Hyderabad Cavalry Brigade and its Indian Army counterpart, as a candidate for the Staff College on an exchange basis, he was detailed to act as Brigade Major to Brigadier Edroos. Shortly after his return from regimental duty as staff captain he had to accept the job of ADC to Major General L. R. Heath who was then posted as GOC, Deccan District on request. J. N. Chaudhuri got married in April 1938. During 1940 he was posted as a GSO 3 (Operations) to HQ 5th Indian Division in Secunderabad. However when he reported to Divisional Headquarters, Colonel Messervy, the GSOI asked him to join his staff immediately on promotion as Brigadier, Administration and J. N. Chaudhuri joined it. The Division sailed for Sudan and their task was defined as firstly defending Sudan against an Italian attack and then going on the offensive as soon as possible. The Division's first attack on the Italians was set for 6 November, 1940. Next he was appointed as AAQMG of 5 Infantry Division. This Division received orders to move to Cyprus where he was entrusted with the task of relieving 20 British Infantry Division and the troops, transport and the guns. After a while the same Division was ordered to be ready to move to the Libyan Desert to take part in operation and later it received orders to move to Iraq. In 1943 he was posted as an instructor at the Staff College, Quetta. Next he was posted to 16th Light Cavalry and he had to move to Burma. While in Burma, he was asked to take up the charge of Brigadier in charge of Administration in the Malaya Command. He was then the Third Indian Brigadier in the Indian army. While he was serving in the Far East he took full charge of Pandit Nehru's visit to Singapore and Malaya at Lord Mountbatten's request. During his tenure in Malaya command he was also selected to lead the victory contingent in London to be held in March 1946. The contingent was an inter-service one. A Nepali contingent was also placed under him. When he came back to Kuala Lumpur as Brigadier-In-Charge, Administration, there he received the news that he had been selected to attend the Imperial Defence College at London.

After the end of the course he was summoned back to Delhi and was told that his job was that of Brigadier, Plans; soon after he was made the Director of military operation. Promoted to the rank of Major General in February 1948, he became officiating Chief of the General Staff. In September 1948 Chaudhuri was placed in charge of the operation against Hyderabad. In his book *Operation Polo* he has covered the police campaign against Hyderabad. In this he was selected to command the 1st Armoured Division. He did his job remarkably well and accepted the surrender of the Hyderabad forces (18 September, 1948). Within seven days of his entering Hyderabad he was appointed the Military Governor of Hyderabad. As Military Governor the first reform he introduced in Hyderabad was the abolition of zamindari or feudal landlordism. He also took steps so that the Hyderabad Archaeological Department could receive substantial grant for its proper maintenance. He also did set up a women's college there.

After the Hyderabad episode was over, J. N. Chaudhuri was in command of Armoured Division again. Shortly afterwards a posting order came from Delhi to relieve Major General Hiralal Atal and take over as Adjutant General. It was between 1952-1953. After General Rajindrasinhji became Chief of the Army Staff relieving General Carriappa he appointed Chaudhuri the Chief of the General Staff in 1955-56 which meant his functioning as his Principal Staff Officer. When Chaudhuri became Army Chief himself he abolished that appointment and renamed it as the Deputy Chief of Army Staff. (DCOS). General Srinagesh, who replaced General Rajindrasinhji posted Chaudhuri as Corps Commander to Kashmir. It, however, meant an upgrading in rank to Lieutenant General.

In August 1957 he was selected as the leader of the delegation for a visit to China. He met three eminent Chinese leaders, Chairman Mao Tse Tung, Premier Chou En Lai and General Chu Tef. After that he had to tackle the problem of Goa, being placed in charge of the overall Goa Liberation Campaign. His tactics, during the campaign, it has been said "became small military classics because of the efficiency and swiftness with which they were conducted". Hardly had the question of Goa been settled, the Indo-Chinese border clash of 1962 broke out. The Prime Minister personally called him in and was thinking of appointing him as Chief of Army Staff. J. N. Chaudhuri asked for three pre-conditions—first being that he must be promoted to the rank of a full General instead of having to pass an interim period with the rank of Lieutenant General, the second

condition was that General B. M. Kaul should retire and the third was the granting of necessary permission to use the air force.

Some time in July 1963 Chaudhuri accompanied General Srinagesh to U.S.A. along with Major General S. D. Varma. He also had an opportunity to visit Soviet Union along with the Defence Minister Shri Y. B. Chavan. In 1964 he also visited Egypt. His last great achievement in military career was his skilful handling of the Indo-Pak War of 1965 as Commander-in-Chief of the Indian Army. Under his leadership Indian troops crossed into Pakistan on 24 August, 1965. To capture Lahore only was not the aim of 1965 operations. General Chaudhuri's aim was to destroy the Pakistani fighting potential, to intrude into Pakistani territory as much as necessary to make it impracticable for them to make any incursions into Indian territory. After his return to Delhi, the Ministry of External Affairs suggested him to accept the offer of the post of High Commissioner either in Canada or in Cairo. General Chaudhuri chose the former (1966). During his stay in Canada his first wife died. In 1969 his tenure as High Commissioner came to an end. Just before he finished as High Commissioner in June 1969 he got an invitation from McGill University to join them as a Visiting Professor in Political Science Department, to write papers on the relationship between the armed forces and politicians in the developing countries. He decided to start with Africa first and visited Ghana, Nigeria, Congo, Uganda, Kenya and Tanzania and met their senior soldiers and politicians. On his way home to India the International Institute for Strategic Studies in London asked him to join them for a year and be a general adviser on matters of military and political importance in South Asia. Accordingly he joined the I.I.S.S. After finishing with the I.I.S.S. he joined Andrew Yule and Co. as the Chairman and Managing Director (1973). For ten years as the Statesman's Military Correspondent, he wrote a number of articles forty-five of which were printed as a book with the title 'Arms, Aims and Aspects'. He was also the co-founder of the Delhi Symphony Society. In August 1977 he narrated his memories and reminiscences in detail which took the shape of an autobiography as narrated to B. K. Nalayan. General Chaudhuri died on 6 April, 1983 following a cardiac arrest.

*General J. N. Chaudhuri—autobiography as narrated to B. K. Nalayan.*



## **CHOUDHURY, MAHENDRA MOHAN (1908-1982)**

Born on 12 April, 1908 in village Nagaon situated at a distance of 9 km. south of Barpeta town, well-known as a centre of the Vaisnava cult, Mahendra Mohan Choudhury belongs to an Assamese middle class family. His father Dandiram Talukdar (The surname was later changed to 'Choudhury' by his sons) was a Mauzadar, a functionary under the Ryotowary land system of Assam, to collect revenues for the Government as its agent. His mother, Bhagirathi, had no schooling but was a born weaver like any of the Assamese womenfolk of her times.

On completion of his elementary education in his native village Pathsala, Mahendra joined the Barpeta Government High School from which he matriculated in First Division. He took his B.A. Degree from Cotton College, Gauhati, in 1931 and, three years later, passed the LL.B. Examination from Gauhati Earle Law College, then affiliated to Calcutta University. Though he joined the local Bar at Barpeta his legal practice was transient because of his preoccupation with politics since 1930 when he first participated in the Freedom Movement as a student. Choudhury was an activist of the Assam Students Conference of which he became the General Secretary in 1934. This Conference was the training ground for many patriotic students for taking up politics. Though his father wished that Mahendra should go for a Government job, the latter refused to seek any such job being already drawn to the call of Mahatma Gandhi.

Choudhury's active public life is forty-six years old of which seventeen years were spent in the freedom struggle of the country. In that connection he suffered imprisonment on four occasions, for twenty-six months—four months in 1932, nine months in 1941, eight months in 1942 and one month in 1944. In post-Independence years he served in various elective positions of the Congress such as President of the Assam Pradesh Congress Committee (1954-56), General Secretary of the All India Congress Committee (1956-57), President of the Assam Pradesh Congress Committee for the second time (1957-58), Chairman of the Reception Committee of the Gauhati Session of the Congress (1958) besides being functionaries at the district level. He was also a member of the AICC for over twelve years at a stretch.

<sup>b</sup> The parliamentary career of Mahendra Mohan Choudhury has been a colourful one covering about thirty years beginning with his uncontested election

to the Assam Assembly in 1946 from Barpeta North constituency as a Congress candidate. In the following year he was appointed Parliamentary Secretary to the then Premier, Lokapriya Gopinath Bordoloi, who was his mentor in politics. Bordoloi entrusted to Choudhury a number of responsible works about the Congress Party affairs and asked the latter to act as his courier of very important communications to Gandhiji and other Central leaders; mention may be made of the historic letter which Gopinath Bordoloi addressed to Mahatma Gandhi seeking the latter's blessing to fight the British Cabinet Mission's Grouping Plan. At the time Gandhiji was touring in East Bengal. Choudhury was made also a full-fledged Minister by Bisnuram Medhi who became Chief Minister in August 1950 on the sudden death of Bordoloi. In the 1952 General Election to the Assam Assembly Choudhury was reelected from his home constituency and appointed a Minister in the Medhi Cabinet. However, he had to leave the Ministerial post to become President of the APCC in 1954 to strengthen the Congress organisation in Assam, but soon after he had to leave State politics on a call from the then Congress President, U. N. Dhebar, who appointed Choudhury as one of the three General Secretaries of the AICC. This naturally provided Choudhury with an opportunity to come in contact with the all-India Congress leaders and a wider field in politics. After two years' stay at 7 Jantar Mantar Road, New Delhi, he was called upon to shoulder the responsibility as President of the APCC for the second time, towards the end of 1957. In that capacity he was the Chairman of the Reception Committee of the Congress session held at Gauhati early in 1958. That year he was elected to the Assam Assembly in the by-election from the Hajo constituency rendered vacant by the resignation of Bisnuram Medhi on his elevation to the Governorship of Madras, since Tamil Nadu.

From 1958 to 1972 Mahendra Mohan Choudhury had an uninterrupted membership of the Assam Assembly. During this fifteen year period, besides his earlier stint (1946-1954), Choudhury occupied responsible positions of Speaker of the State Assembly (1959-67) and of Cabinet Minister (1967-70) and, following B. P. Chaliha's resignation of Chief Ministership, due to illness, Choudhury was unanimously elected Leader of the Assam Congress Legislature Party to succeed Chaliha as Chief Minister in November, 1970. (Choudhury was already Deputy Leader of the ACLP). By the end of January 1972 he resigned from the office of Chief Minister as the Congress High Command wanted a



change in the Congress leadership of the party. However, Choudhury did not seek election to the Assembly in the 1972 poll, but was elected to the Rajya Sabha. Earlier in 1956 he was also a member of the Rajya Sabha during his tenure as a General Secretary of the AICC.

In May, 1973 an offer came to him from the Central Government for appointment as Governor of Punjab. The offer was quite unexpected for him and he was not mentally prepared to accept such a sinecure job after having been in the thick and thin of public life. But he had no option and, notwithstanding his initial reluctance, he accepted the Governorship. And, in Punjab, he endeared himself to the people by his unassuming disposition and constructive outlook. However, he could not complete the five-year term in the gubernatorial post and, in September, 1977 he relinquished it following a set back to his health due to a heartstroke early that year. The Guru Nanak Dev University, Amritsar, conferred on Choudhury Honorary Doctorate of Philosophy in 1978 in appreciation of his services to the cause of education in Punjab. In the General Election to the Assam Assembly held in March 1978 he unsuccessfully contested on Congress ticket the Gauhati East seat. Since then he has kept aloof from active politics.

By any token, Mahendra Mohan Choudhury has had a long innings in public life, but his deep interest in social and cultural activities has not deserted him at any time. This is amply borne out by his close association with many State-level institutions such as the establishment of the Gopinath Bordoloi T.B. Hospital at Gauhati, the Dr. B. Borooah Cancer Hospital and Institute—these two institutions have since been provincialised—the Seva Mandir, the Gandhi Marg etc. The Gita Mandir established in the city of Gauhati in 1981 is the result of his strenuous efforts and is now a centre for promotion for socio-spiritual activities among all sections of the people and is a tourist attraction in Assam. Even outside Assam, Choudhury renovated the Madhupur Satra in Cooch Behar associated with Sri Sankar Dev, the Vaisnava reformer of the fifteenth century. Sri Sri Sankar Dev breathed his last at Madhupur and is a holy place for the followers of this Guru. Choudhury founded and edited an English weekly, *Eastern Sentinel* and also founded an Assamese monthly, *Nava Diganta*. He made two trips abroad—his first was in 1954 to Japan and China, as Minister, to study the problems of cottage industries and later as a delegate to the International Conference of Self-Governing Institutions held in West Germany.

In his long public life Choudhury has an enviable

record of service in different capacities both in the Government and the Congress besides social and educational fields. But he has been always opposed to aggressive politics. This led some of his friends and admirers to level a charge against him as an escapist. However, as a strict believer in Gandhian way of life he has seldom shirked any responsibility that came his way normally. And this trait of his character has enabled him to earn love and respect of the mass people in Assam.

He married Sukhalata, the eldest daughter of a well-known freedom-fighter, Biswanath Das, of Barpeta town. Sukhalata died of a heart attack at Gauhati in 1977. They had two sons and four daughters. Choudhury permanently settled at Rihabari, Gauhati. He died in 1982.

*Report of the Enquiry Committee of Freedom-Fighters published by the Government of Assam, 1979; Official release of the Government of Assam's Publicity Department; personal knowledge of the Contributor.*

SATISH CHANDRA KAKATI

## CHOUDHURY, MANMOHAN (1915-

Manmohan Choudhury was born on 11 October, 1915 at Cuttack. His father, the late Gopabandhu Choudhury, belonged to a family of middling zamindars. The late Gokulananda Choudhury, his grandfather, was a flourishing lawyer at Cuttack and was prominent in the public life of those days.

Gopabandhu Choudhury had done his M.A. at the Calcutta University and had entered Government service as a deputy magistrate in the Province of Bihar and Orissa. Later he resigned from Government service in 1922 to join the Non-Co-operation Movement.

His mother Shrimati Rama Devi (still living) also belonged to a prosperous zamindar family. Her father was in Government Service as a Deputy Magistrate. Her maternal uncle, elder brother of her mother, was the late Madhusudan Das, the renowned leader of nascent Orissa.

His uncle Shri Nabakrushna Choudhury had also left college in 1921 to join the Non-Co-operation Movement. He served as the Chief Minister of Orissa during the fifties. Shrimati Malati Choudhury, his aunt, was educated at Santiniketan and was in the forefront of the freedom struggle from 1930 onwards.

Manmohan Choudhury was married to Shrimati Sumitra Banerjee of West Bengal in February 1946. They have two children, a son and a daughter born as twins. Shri Choudhuri had an unconventional childhood because his family was at the centre of the nationalist movement in Orissa. He was not sent to school because of non-co-operation with the school system. He came into contact with Deenabandhu C. F. Andrews, K. G. Mushruwala, Kaka Kalelkar, E. W. Aryanayakam, Ashadevi Aryanayakam and others who had influenced his life profoundly. He had a number of private tutors who were activists in the freedom movement. He sat for and passed the Matriculation Examination as a private student in 1929 because of the pressure of his family's friends and in-laws. He was active as a volunteer during the Salt Satyagraha in 1930-31 and had his first taste of jail life in 1932.

He continued to be active in the freedom struggle and held various posts in the Cuttack District Congress Committee of those days.

In 1933 he became a Socialist and was one of the founding members of the Congress Socialist Party in Orissa.

However he was interested in Gandhian constructive work and was trained as a tanning expert at the Cottage Tanning Institute started by the late Satish Chandra Dasgupta in Calcutta. Here he had to put in eight to nine hours of hard physical labour that gave him a new confidence and enhanced his identification with the toiling masses.

Thereafter, he started a small tannery at Bari, an area his father and mother had taken up as their field of constructive activity. He also became an adept in beekeeping, spinning and weaving. He joined individual Satyagraha against the war in 1940, was active in the Quit India Movement and was in jail for about four years between 1940 and 1945. He made use of his jail years for upgrading his education.

In 1941 he had resigned from the Congress Socialist Party as he had come to acquire a deep faith in the Gandhian way and particularly in the efficacy of non-violence.

After release from jail, he went back to his work in the villages. In 1948 he left the Congress as he felt that it was not going the way Gandhiji wanted it to follow. He joined the Bhoodan and Gramdan Movement in 1952. He was elected President of the Sarva Seva Sangha in 1962 and held the post till 1968. The Sangha is the cadre organisation of the Sarvodaya Movement. He was a member of the Khadi and Village Industries Commission from 1969 to 1971. He was also editor of the *Oriya Weekly*, an organ of the Sarvodaya Movement for several years

between 1946 and 1962.

He was among those who felt that Jay Prakash Narayan was right in starting his struggle against corruption, high prices etc. and joined his movement and was detained for nineteen months during the Emergency. In 1971 he campaigned against Congress (I) and had since then been active in the Sarvodaya Movement. In 1982 he was elected Chairman of the National People's Committee, which was founded by Jay Prakash Narayan. His interest in the social sciences has led to his association with the Gandhian Institute of Studies, Varanasi, of which he is a member of the Board of Management.

He is associated with a number of institutions engaged in rural reconstruction work and Gandhian constructive activities like the Gandhi Smarak Nidhi, the Gandhi Peace Foundation, the Utkal Navajeevan Mandal, the Consortium of Voluntary Agencies, Orissa, and the Sarvodaya Relief Committee.

He had been active along with Shri Nabakrushna Choudhury and Malati Devi in restoring normalcy in Rourkela after the communal disturbances in 1964. He had been active in relief and rehabilitation work after the cyclones in Orissa in 1967 and 1971 and during the cyclone and flood of 1982.

He has been one of the groups that moulded the political philosophy and programme of the Sarvodaya Movement after the departure of Jay Prakash Narayan. He is the editor-in-chief of *Vigil*, the weekly organ of the Sarva Seva Sangha.

He has written a number of books in Oriya, Hindi and English on topics related to the Sarvodaya Movement as also such far out subjects as social psychology and nuclear physics.

His Oriya works include; *Krantiyatra*—The story of Vinobaji's tour in Orissa in 1955; *Satyagraha*, A treatise on its science and technique; *Hatabazarar Brahmagnyan* (A guide to a Philosophy of life for every man); *Parashamanir Sandhaney* (An introduction to atomic and nuclear physics).

His Hindi works include : *Bhumikranti Ki Mahanadi*, *Janata Ka Raj*, and *Manojegat Ki Sair* (A Journey into the Realm of the Mind). Among his English works mention may be made of *Freedom for the masses*. He has contributed to a German work, when Wir Weiterleben Wollen (If we want to Survive)—Kosel verlag, Munchen, which grew out of a television programme in West Berlin in which Manmohan Choudhury participated.

He draws and paints as a pastime and had held a one-man show in 1978 and has exhibited in Exhibitions organised by Orissa Lalit Kala Akademi.

Manmohan Choudhury has been deeply

influenced by Gandhiji's life and thoughts and subscribes to his ideas about an egalitarian social order in which the political and economic system are largely decentralised. He believes in the power of non-violence to bring about radical social change. He is, however, also indebted to Marx, Freud, Rabindranath Tagore, Bertrand Russell, George Bernard Shaw, Aldous Huxley, Albert Camus, Erich Fromm and others whose thoughts have helped him shape his world view. Hence he does not consider Gandhiji as his exclusive and only mentor.

He believes in world peace and disarmament and is against the acquisition of nuclear weapons by India. He believes in the feasibility of non-violent resistance to foreign aggressions. His commitment to freedom of the individual is total. This has led to his involvement in the J. P. Movement and his associations with Amnesty International and the Civil Rights Movement.

According to him the impact of modern science on human society extends beyond its technological applications. It has been interacting with philosophy giving rise to new and more valid world views and this interaction will continue.

*Personal contact with Manmohan Choudhury:*

B. N. SINHA

## CHOUDHURY, MOINUL HAQUE (1923-1976)

Moinul Haque Choudhury (1923-76), parliamentarian and minister of both the State and the Union Governments, was a dominant figure in the public life of Assam by the middle of the twentieth century.

Son of Alhaj Muntazir Ali Choudhury by his wife, Begum Safarunnessa, Moinul Haque Choudhury was born on 13 May, 1923, at Sonabarighat in the district of Cachar (anglicised spelling for Kachar, the actual name), Assam. The Haque Choudhuries of Kachar were reputed for generations past as men of considerable administrative talents and political consequentiality. One of their forbears, Dulu Mian Choudhury, a jagiradar under Raja Govinda Chandra (1813-32), King of Kachar, proclaimed his independence and assumed the title 'Nawab'. His independence was, of course, short-lived; for soon afterwards the East India Company took over the dominion of the Kachar King with all its appanages

(1832). Two sons of Nawab Dulu, Ashu and Safdar, did yeoman's service to the British expeditionary force into the Lushai Hills (now Mizoram) in 1869 and 1872 and won laurels from the then Viceroy of India.

Moinul Haque Choudhury passed the Matriculation Examination in 1940 from the Silchar Government High School in the First Division with letters in four subjects and star in the aggregate bagging a competitive merit scholarship. He lived up to his reputation while doing Intermediate in Arts in Cotton College, Gauhati, passing the final examination in 1942 in the First Division retaining his merit scholarship. In 1944, he graduated with Honours in History from the Presidency College, Calcutta, and then joined the Aligarh Muslim University for the Bachelor's degree in Law and post-graduate studies in History. In 1946, he took his M.A. degree in History standing first in Class I and, a year later, qualified for the LL.B. degree.

In 1948, Haque Choudhury joined the bar at Silchar and soon enrolled himself as an advocate of the Assam High Court. A fluent speaker and accomplished debator that he was, he had little difficulty in setting up a lucrative practice; but he found the legal profession too restricted an outlet for his latent energy. He had a flair for public weal. Even while doing M.A. and Law at Aligarh, he had been elected General Secretary of the All India Moslem Students' Federation. While not slackening his practice at the bar, he plunged into public activities and was elected member of the Silchar Local Board (1950). In 1952, he was elected to the Legislative Assembly of Assam on Congress ticket by perhaps the most staggering margin of votes so far known in his home district. He made his mark at once in the Assembly as one of its most vocal members.

In 1957, Moinul Haque Choudhury won his election to the Assembly for the second term and had a berth in the Council of Ministers then headed by Bisnuram Medhi. Soon afterwards Medhi had to give way to Bimalaprosad Chaliha, who even then, was not an MLA. In 1958, Chaliha stood for election to the Assembly from Badarpur in the district of Cachar and it was largely with Haque Choudhury's support that he had a smooth sail. When Chaliha formed his government, Moinul retained his position in the Council of Ministers as Minister for Food and Agriculture, Supply, Co-operative, Veterinary and Animal Husbandry, P.W.D. (Irrigation and Flood Control) and Parliamentary Affairs. The multiplicity of his assignments showed how great a confidant he was of the Chief Minister.

The *entente cordiale* between the two lasted for about ten years until it was snapped by the contretemps of latter's drive for deportation of Pakistani infiltrators.

In 1962, Haque Choudhury was elected to the Assembly for the third term and continued to enjoy his spell of power as Minister holding almost the same portfolios as under Chaliha's first administration. Nevertheless, since 1964, the happy relationship between the Chief Minister and Haque Choudhury was put to severe strain. As days passed by, the two fell out to a point of no return. So when Haque Choudhury was elected to the Assembly for the fourth term in 1967, he lined up in opposition to Chaliha's election as Leader of the Party. To his dismay, however, it was Chaliha who won the contest. When he formed the government for the third term in 1967, he excluded Haque Choudhury from the cabinet.

On 6 November, 1970, Chaliha retired as Chief Minister and Shri Mahendra Mohan Chaudhury, Deputy Leader of the Congress-Assembly Party, stepped into his shoes. Like Chaliha, Shri Chaudhury too maintained a posture of concealed antagonism against Haque Choudhury. The outlook for Haque Choudhury seemed dismal and dreary, but meanwhile, in 1971, the general election to the Lok Sabha came to him as a godsend. He stood for election from the Dhubri constituency and was returned by an impressive margin of votes.

No sooner had Moinul been elected Member of Parliament than he was appointed Minister for Industrial Development in the Union Cabinet by Shrimati Gandhi.

In 1971, Haque Choudhury committed perhaps the greatest folly in his life. In a redoubt well within Assam's territory, he received in audience Maulana Abdul Hamid Khan, commonly known as Bhasanir Maulana, and exchanged views about the Bangladesh War of Liberation then going on. The Maulana was the *bete noire* of the Assam public for his activities between 1937 and 1946. At the time he was heading a pro-Chinese faction of the Awami League in East Bengal and the Chinese were irrevocably committed to Pakistan vis-a-vis the Bangladesh War. The Maulana's response to the War of Liberation had always been lukewarm, and it was only after Tajuddin Ahmed and his associates had won half of the battle that the Maulana cast his lot with the patriotic section of the people and that too in a willy-nilly way. The news of the interview was flashed across the newspapers in Assam and Calcutta. There was a howl of protest and rage, everyone demanding to know what led the Industrial Development Minister to enter into a dialogue with a

person whose attitude to the War of Liberation had all along been cold and indifferent.

In the very same year, Haque Choudhury was embroiled on the floor of Parliament in an unseemly controversy over election funds. He could somehow wriggle out of an awkward position, but with little credit. In 1972, the worst befell him. The Prime Minister sacked him from the cabinet in a manner which did not redound to his prestige. Later he was offered the post of Ambassador to Iran which he declined. Instead, he had him enrolled as an advocate in the Supreme Court.

Since 1972, Haque Choudhury had to contend with a failing health. Worries and anxieties coupled with ailments of bile secretion caused by sluggish liver made a deep dent into his vitals and on 13 February, 1976, he breathed his last in the All India Institute of Medical Sciences, New Delhi. He was barely fifty-four years of age at the time of his death.

Moinul Haque Choudhury was regarded in political circles as a stormy petrel hitting and lashing everything before him like a furious gale, but in the process he was himself tempest-tossed and driven devious by the backlash of the howling winds he had sown. B. P. Chaliha and M. M. Choudhury, the two men who did most to oust him from Assam politics, considered him an opponent "not so great but still greater" while he was ever willing to cross swords with them in any weather, foul or fair. The truth is that his very asset was his greatest liability; his biggest virtue was the cause of his undoing. Possessing, as he did, the gift of the gab in a surpassing measure and deploying his argumentative skill in a Romanesque style, he loved to ride on the crescendo of his own oratory and rather than carrying it to the desired end. He allowed himself to be carried by it to an absurd length. While pretending to hit the mark, he shot much beyond it, overshooting and outreaching the target. Voluble and restive, he wore his heart on his sleeve for daws to peck at.

In the row over the ceaseless controversies raked up by Haque Choudhury, observers of the political scene have become prone to underrating a brighter side of his character. Under his stewardship, a Middle English, and later a High School, were established at Sonabarighat, his native village. The High School is now named, and fittingly enough, the Moinul Haque Choudhury High School. He held public offices in plethoric plenty, doubtless a measure of the love and affection showered on him by the people. A member of the Silchar Local Board, he was also a Commissioner of the Silchar Municipal

Board (1957-60). A member of the Assam Pradesh Congress Committee (1962-74), he was also a member of the Executive Committee of its parliamentary wing and served as its chief whip for five years (1957-62). Since 1967, he had retained his membership of the All India Congress Committee.

A member of the Central Haj Committee appointed by the Government of India, Haque Choudhury was also its Chairman for a brief period (1969-70). In 1968, he did pilgrimage to Mecca and became a Haji while leading at the same time an Indian Goodwill Mission to Saudi Arabia. In 1969, he had the honour of representing India in the World Islamic Conference at Kuala Lumpur.

In 1961, Haque Choudhury was appointed member of the Indian delegation to the sixteenth session of the General Assembly of the United Nations at Lake Success. His speeches there on the apartheid in South Africa and the problem of Palestine were very well received by the Afro-Asian delegates. While yet a Minister of the Assam Government, he was chosen as member of two more Committees appointed by the Government of India, one for administrative reforms in Community Development, Panchayet, Agriculture and the allied departments, and the other for formulating remedial measures to contain floods. All these were feathers in his cap and they all came to adorn him before he was fifty.

He was also a widely travelled man and his errands took him to countries nearer home and a far off like Malaysia, Singapore, Thailand, Sri Lanka, Afganistan, Iran, Kuwait, Saudi Arabia, Iraq, Syria, Lebanon, Egypt, Greece, Italy, Switzerland, Austria, Hungary, Czechoslovakia, German Federal Republic, German Democratic Republic, the Netherlands, Sweden, U.S.S.R., France, Spain, U.K, U.S.A. and Canada.

In 1948, Haque Choudhury was united by marriage with Shrimati Rashida Haque Choudhury, formerly Rashida Khatun Mazumdar, who, after her husband's death, was elected to the Lok Sabha from Cachar (1977) and served as Deputy Minister in the short-lived Union Council of Ministers, then headed by Chaudhuri Charan Singh. The Haque Choudhuries have three daughters and one son.

*De, J. R.; Letter to the author, Silchar, 12 February, 1982; Haque Choudhury, Mrs. R.; Letters to the author, New Delhi, 19 February and 1 March, 1982, along with the biodata of her husband; Hazarika, T., Letter to the author, Gauhati, 26 February, 1982, along with a hand-out on Haque Choudhury as*

*released by the Department of Information and Public Relations, Government of Assam.*

S. CHALIHA

### CHOWDHURY, NABAKRUSHNA (1901-1984)

Nabakrushna Chowdhury, a reputed politician of Orissa was born on 29 November, 1901 near Swarai Ashram at Cuttack, Orissa. His father was Gokulananda Chowdhury and his mother's name was Padmabati Devi. Late Gopabandhu Chowdhury, a great freedom fighter was his elder brother. Rama Devi, a Sarvodaya leader, was his own sister-in-law. Manmohan Chowdhury, a Gandhian leader, was his nephew.

Nabakrushna's father was a lawyer. He came of a middle class Hindu Karan family. His economic condition was not so good. He married Shrimati Malati Chowdhury in 1927. He has two daughters.

He joined the national movement at the call of Mahatma Gandhi in 1921 leaving the Ravenshaw college of which he was then a student. He went to Sabarmati ashram to be trained properly to carry on the Gandhian Non-Co-operation Movement in 1923. He was later educated at Santiniketan.

His father was a liberal at heart. As a true son of a true father he inherited the same quality from his father. He is a Gandhian out and out. He followed the principles of Mahatma Gandhi the whole of his life. He devoted himself completely to put the Gandhian concepts into practice.

In his student career he formed 'Bharati Mandir', an intellectual study centre with the help of a group of students. Among them mention may be made of the names of Nikunja Kishore Das and Nityananda Kanungo. He joined in the countrywide non-co-operation movement in 1921 called by Mahatma Gandhi. He established 'Alakashram', a national institution, where service of the villages and spinning were taught. He established an agricultural farm at Tarikunda village and formed many village organizations. He asked people to root out the evil of untouchability. He taught the cowherd boys in the adult education centre, formed in Tarikunda Agricultural Farm. He was a member of Cuttack District Board. He started the abolition of land revenue in thirteen villages of Balasore and was arrested. He tried to educate the prisoners in jail forming an organisation known as Banarsena. In 1931 he served as a teacher in a voluntary organisation organised by the Hindustan Sevalal. In

1932 he was again imprisoned by the British Government.

Nabakrushna is remembered as the founder of the Congress Socialist Party. In 1937 he was elected as an M.L.A. from Erasama constituency. Again he was sent to jail for joining the Satyagraha Movement. On the eve of the revolution of 9 August, 1942 he was arrested. In 1943 a cyclone had destroyed the Puri Jail walls but he was convicted for it and was treated as a third class prisoner. He was the Congress Minister of Revenue, Supply and Transport Department in 1946. After his only son's premature death he resigned from his post and engaged himself for spreading elementary education. The Zamindari right in Orissa was abolished by the Committee under the chairmanship of Shri Chowdhury. He tried to introduce Oriya typewriter and Oriya as official language in his administration. He became the Chief Minister of Orissa in 1950. Hirakund Dam Project and Rourkela Steel Plant were established during his administration. He resigned from his post in 1956 and joined in Sarvodaya Movement. He walked on foot with Vinoba Bhave in Kashmir valley. He worked to streamline Bhoodan movement.

He was the Chairman of Akhila Bharat Sarva Seva Sangha. He formed a research centre named Jayprakashji Gandhi Vidya Samsthan and became its Chairman. He tried to root out corruption in Congress party in Orissa. He was successful in his campaign in such a move. Like Tolstoy Shri Chowdhury donated all his landed property for the landless poor. In Champatimunda he engaged himself in teaching the poor and the cultivators. He joined in the total revolution launched by Jay Prakash Narayan. Hence he was imprisoned by the Central Government during the emergency in 1975. While in jail he was attacked by paralysis. He, however, recovered from the disease. Since his release he engaged himself in constructive work, with his headquarters at Angul. He guided the younger mass to follow socialism and socialistic pattern of thinking. His published books are *Jaya Jagat* and *Bajjnaniika Samyabad*.

Nabakrushna believed in high thinking and plain living. He was a barebodied, bespectacled and bearded old man. He used Khadi punjabi, and was a Gandhian to the core. Nabakrushna's eventful life which had left deep impress on the life of the people in various fields, political, social and cultural was brought to a close by his death on 24 June, 1984.

*Personal contact with his nephew Shri Manamohan Chowdhury.*

BUAYANANDA SINGH

## CHAUDHURI, NIRAD C. (1897- )

Nirad C. Chaudhuri is a professional Indian writer of great accomplishment who as a scholar with bold and idiosyncratic theories has stimulated much controversy. Born on 23 November, 1897 at Kishorganj, now in Bangladesh, Nirad is the eldest son of the late Shri Upendra Narayan Chaudhuri. His ancestral village is Banagram and his mother's village, Kalikutchha (both in Bangladesh).

Chaudhuri has imbibed humanistic ideas of his age from his father whose liberal ideas on education and teaching of English mainly influenced the formative period of his life. In 1910 the Chaudhuris shifted from Kishorganj to Calcutta. Nirad has a scholastic trend of mind and passed the B.A. Examination from the Scottish Church College, Calcutta University in History with honours standing first in order of merit in the First Class. But his scholastic adventure during the post-graduate period and neglect of the curriculum resulted in his failure to complete the M.A. Examination.

Although Chaudhuri noted the trend of national politics with utter vigilance and had been considerably influenced by the nationalist movement, particularly after the emergence of Gandhi, he managed to organise his intellectual and moral life along independent lines. Chaudhuri himself wrote "I thought I was born to be misunderstood and rebellious."

Nirad C. Chaudhuri had been writing Bengali for many years long before he published his *Autobiography of An Unknown Indian* in 1951 which brought him enormous fame as an Indian writer in English. It is a beautiful picture of Eastern Bengal (now Bangladesh) and an immensely erudite analysis of his own attitudes against the background of the Hindu ethos. But the dedication of his work "To the British Empire" aroused serious controversy and criticism by a section of Indian elite.

Nirad Chaudhuri's next famous book *A Passage to England* was published in 1959 and received the most evocative reviews in the English press and it had the distinction of becoming the first book by an Indian author to have become a bestseller in England. His next book *The Continent of Circe*, published in 1965 earned him the Duff Cooper Memorial Prize in 1967. Nirad's *Women in Bengali Life* (in Bengali) came in 1968. His other well-known books are *The Intellectual in India*, *To Live or Not To Live*, *Clive in India* and *Hinduism and The Scholar Extraordinary* which won him Sahitya Akademy award in 1975.

Apart from these publications Nirad C. Chaudhuri has contributed his writings to *The Times*, *Encounter*, *New English Review*, *The Atlantic Monthly*, *Pacific Affairs* and numerous other foreign magazines and also to the Indian papers like *The Statesmen*, *The Illustrated Weekly*, *The Hindustan Standard*, *The Times of India* and others. Chaudhuri is former Assistant Editor of *The Prabasi*, *The Modern Review* (Calcutta), former Secretary to Sarat Bose, (leader of the Congress Party) and former commentator of the All India Radio. Chaudhuri's reputation as a writer and thinker made him well-known in the English-speaking world. He was invited to serve as a visiting Professor of the Texas University (1972). He delivered annual Quadrangle Lecture at Chicago University in 1975. The British Broadcasting Corporation made a T.V. feature film on him. Nirad C. Chaudhuri possesses an encyclopaedic range of knowledge which has given birth to a lot of anecdotes. About him Khuswant Singh, an eminent Indian journalist, writes "There is little doubt that Nirad can talk on any subject under the sun". This he has acquired over years of study aided by "a phenomenal memory". His small flat in one of the old bazars of Delhi was crammed with books on all subjects in many languages.

Nirad C. Chaudhuri is a small frail-man, a little over five feet tall. He is a devoted husband and a fond father who has taught all his three sons himself. Outside the house he always dresses like an Englishman wearing a suit with a tie and carrying a big cap on his head which won for him the epithet "Kala Sahib". But Sri Chaudhuri is as Bengali as his Bengali accent and he is more Indian than most Indians of his class because he knows more about his country, its history, literature, flora and fauna than almost anyone of his compatriots.

As an author and journalist, Nirad C. Chaudhuri has achieved remarkable success, although he has often been victim of hostile criticism due to many of the misunderstandings created by him. No Indian, living or dead, has written the English language as well as Nirad C. Chaudhuri. As a matter of fact, there are few English writers who have the same mastery over the mother tongue as shown by Chaudhuri in his books.

*Autobiography of An Unknown Indian—Nirad C. Chaudhuri; A Passage to England—Nirad C. Chaudhuri; Nirad C. Chaudhuri—C. Paul Verghese; Khuswant Singh's India—Khuswant Singh; The International Who's Who, 1978-79—Europa Publications Limited.*

ABHIJIT MUKHERJEE

## CHAUDHURI, RAVI SHANKAR

—See under Ravishankar

## CHOUDHARY, RAGHUNATH (1880-1967)

Raghunath Choudhary, reverentially addressed as *ata* (grandfather) by the younger generation, was a poet, a freedom-fighter, a great exponent of the World Peace Council, and above all, a philosopher and guide to the younger generations in the crucial moments of Assam during the last fifty years. He was born in 1880 in a lower middle class family in Laopara, a village of the Kamrup district. He lost his mother, elder sister and the elder brother while he was only four years old and these bereavements, combined with some other domestic difficulties, drove his father Bholanath Choudhary to the verge of insanity. Raghunath was, therefore, given shelter for some time in a neighbour's house. When Bholanath recovered his mental balance, he took back his son and admitted him to the local primary school. But very soon, one of his relatives of the village, Gargaram Choudhary who stayed at Gauhati took him to the town for further study. Here, under the paternal care of Garga Choudhary, the future poet read up to the third class (class VIII) of the collegiate school, but unfortunately left the school untimely due to rude behaviour of a teacher. He studied Sanskrit classics under the guidance of the great pandit Mahamahopadhyaya Dhireswar Bhattacharya and Balamukunda Jha which left permanent influence on his imaginative mind. The formal education of Raghunath ended here.

Bidding good-bye to formal education, Raghunath worked for three to four years in the girls' school in front of his residence at Gauhati as an assistant teacher and for a few years in the Roman Catholic Missionary Girl's Primary School towards the beginning of the second decade of the current century. With the commencement of the First World War the school was abolished and his service career also ended. Raghunath then turned an agriculturist and started an agricultural farm in the midst of the natural surroundings of Bonda, a village situated at a distance of seven miles from Gauhati. Here the bewitching beauty of nature and sweet mysterious songs of wild exotic colour of wild flowers and above all, the calm and peaceful atmosphere of the spot, away from the din and bustle of the human habitation, fired his imagination and roused his dormant poetic genius. It may be mentioned that



Raghunath first came to be recognised as a poet while serving as the assistant editor of the monthly literary magazine *Jonaki* which appeared for the second time in 1901 after an eclipse of five years. His first series of poems including some of his precious productions were published in *Jonaki* between 1901 and 1903. Poems of his early career are mostly incorporated in the first poetical collection *Sadari* (1910). The bliss of solitude and enchanting power of nature with her variegated beauty while he was in Bonda and Birkuchi not only fired his imagination but also produced a deeper feeling of communion. As a result of this two great poetical works dealing mostly with his relation with nature were produced. The first is *Keteki* (1918) (Bengali *Bow Katha Kow*) a wild bird of sweet voice which was to the poet not a mere bird but 'a voice, a mystery'. It is the harbinger of love, a messenger of heavenly bliss. The long poem comprised of five sections each dealing with different aspects of the reactions produced by the enchanting voice of the mysterious bird on the animate and inanimate world, reveals the poetic sensibility of a nature-sensitive poet. Choudhary's third poetic collection *Dahikatara* (1931) consists of a long bird poem entitled 'Dahikatara' followed by a few more lyrics some of which like 'Girimallika' are not only rich in poetic insight and imagination but equally rich in respect of using imageries, metaphors and word-pictures. Choudhary also composed a longer narrative kavya on the tragedy enacted in the desert *Karbala* (1924) without deviation from the Islamic version, although his natural right to poetic embellishment has not been sacrificed. Towards the later part of his life he published *Nayamallika* (1958), a collection of allegorical stories and narratives written in the form of prose-poems. It is an admirable combination of poetic fancy, worldly wisdom and his love for nature. His posthumous publications are *Manai Baragi* (A long poem), *Pacatiya* (collection of stories) and miscellaneous poems and writings.

Choudhary presided over the sixteenth session of the Assam Literary Conference held at Tezpur in 1936. He was also the President of the Assam branch of the World Peace Council and actively associated himself with all the movements that took place for the betterment of Assam since 1920. He was imprisoned for one year for taking part in the national movement of 1920-21. He was one of the leading persons who spearheaded the movement for declaring Assamese as the state language of Assam in 1960. He was also associated with the movement for installing the refinery at Gauhati. He was the guiding spirit of several cultural organisations of Gauhati.

There was nothing aristocratic or impressive

about Choudhary either in dress or in appearance. He was crippled in his infancy by a nasty fall from the plinth which permanently deformed his legs. He was a man of small built with a tuft of white moustache. His usual dress consisted of a coarse dhoti, a kurta or a half-shirt over which a light chaddar or wrapper adorned. He appeared at the first glance to be an ordinary villager without any ostentation of dress, pedantry and vanity, but on a closer contact his poetic nature and learning became apparent.

He will always be remembered by the posterity for his solid contribution to the realm of poetry which was elevated to rare height by his imaginative insight, lyrical sweetness and Indian idealism. He died in November 1967.

*Atul Chandra Barua (ed); Raghunath Choudharir Rachanavali, 1979, published by Assam Sahitya Sabha; Narendranath Sarma (ed); Choudharir Kavya-Pratibha, published by Sabita Sabha, Gauhati, 1964.*

S. N. SHARMA

#### CHAUDHURI, TRIDIB KUMAR (1911- )

Tridib Kumar Chaudhuri was born in Dacca on 12 December, 1911. His father, late Ganesh Govinda Chaudhuri, was a Sub-Inspector of Police who had just entered the police service at that time. Ganesh Govinda belonged to the noted Chaudhuri family of Haripur in the district of Pabna in North Bengal. The Chaudhuris of Haripur were a middle class Hindu Brahmin family of landlords and lawyers. Ganesh Govinda was finally posted in the district of Murshidabad in 1912. From that time onwards he settled down in Murshidabad and eventually made Berhampore his home.

Tridib Kumar studied in various high schools of the Murshidabad district. But he was relatively longer in the Krishnath Collegiate School of Berhampore. He passed his Matriculation Examination of the University of Calcutta in 1926 in the First Division from this school. He then entered the Krishnanath College, and passed Intermediate Examination in Arts also in the First Division. The adolescent years and early youth of Tridib Kumar coincided with the outburst of the anti-imperialist, nationalist mass movement in India of the 20's and 30's in the shape of the Non-Co-operation and Civil Disobedience Movements led by the Indian National Congress and Mahatma Gandhi. There was also a considerable resurgence of underground national revolutionary movement led by the Anushilan Samiti, Jugantar Party, Hindusthan

Socialist Republican Army, etc. Although Tridib Kumar's father was a police official the literary pursuits encouraged by him in the family and the nationalist and patriotic cultural milieu that pervaded the educated middle classes in those days, had to some extent, prepared Tridib Kumar's mind in the nationalist mould and he was soon drawn into the vortex of national revolutionary movement even before he completed his collegiate education.

By 1930 Tridib Kumar was inducted in the nationalist agitation as an active worker of local Congress organization and what is more important, he was recruited even as a high school student as an active cadre of the underground *Anushilan Samiti*, a revolutionary organisation believing in violent armed struggle for the overthrow of the imperialist rule in India. It was at this time that he came in personal contact with veteran revolutionary leaders like Pratul Ganguli, Trailokya Chakravarty, Rabindra Mohan Sen and others and also came close to Netaji Subhas Chandra Bose. Already between 1928 and 1930 Tridib Kumar was actively involved in the local unit of the revolutionary movement in Berhampore as one of its youthful organizers. He went underground soon after the Armoury Raid in Chittagong in April 1930 but was arrested and kept in detention up to 1937. He passed B.A. Examination of Calcutta University in 1933 and M.A. Examination in Economics in 1936 from detention.

The years of detention in the late 30's were a period of re-education and ideological transformation for the revolutionaries. Most of them, including Tridib Kumar, came back, after years of study and prolonged political discussion as convinced socialists and Marxist-Leninists believing in class struggle and mass action.

On release from detention in 1937 Tridib Kumar worked for about two years as the Secretary in the office of Bengal Congress Parliamentary Party. But his main political activity at this time was concerned with the transformation of *Anushilan Samiti* into a mass and class-action-oriented Marxist Party.

After their ideological acceptance of Marxism and a socialist programme the leaders of the *Anushilan* decided at first to join the newly-formed Congress Socialist Party (CSP). This was about 1937-38. But soon differences arose between *Anushilan* Marxists and the CSP leadership over the attitude to be taken towards the programme of launching immediate struggle against British imperialism advocated by Subhas Chandra Bose, in the background of the impending Second World War and the attitude towards unity with Congress leadership. Then *Anushilan* Marxists enthusiastically supported

Subhas Chandra's line of uncompromising struggle and immediate action as against the official CSP line. The Second World War had in the meantime broken out in 1939 and political differences between CSP and *Anushilan* Marxists sharpened markedly. Eventually, in March 1940 the latter withdrew from CSP and formed the Revolutionary Socialist Party (RSP) as an independent, non-conformist Marxist-Leninist political party, separate both from the CPI and also the CSP. Tridib Kumar played a prominent part in the organization of the RSP.

Very soon after this in May, 1940 Tridib Kumar, along with other leaders of the newly-formed RSP and other nationalist militants were arrested and kept in detention from 1940 to 1946.

After independence, Tridib Kumar played his part in building up the Revolutionary Socialist Party, anew as an independent non-conformist Marxist-Leninist Party in India having no extra-territorial, ideological or political affiliations. He contested the first election to the Parliament of India from the Berhampore (West Bengal) Constituency in 1952 as a candidate of RSP. He has been representing the Berhampore Constituency for Lok Sabha from West Bengal in all the six terms of the Indian Parliament since then.

During his first term in Parliament Tridib Kumar participated in the Satyagraha Movement for the liberation of Goa. He entered Goa in July 1955 with a batch of volunteers and was arrested and sentenced by the Portuguese authorities to an imprisonment for twelve years. He was, however, released just on the eve of the second election to the Indian Parliament in 1957.

In 1974 during his fifth term tenure in Parliament he was unitedly put up as a candidate for contesting the Presidentship of the Indian Republic against the Congress candidate by a majority of the Opposition parties. He lost the contest because the Congress Party had a heavily decisive majority in the electoral college.

Dignified, soft-spoken and extremely courteous in his dealings with friends and opponents alike, Tridib Kumar is held in high respect in all political circles.

He was opposed to the internal Emergency imposed in 1975 and acted as the principal spokesman of parties opposed to Emergency in Lok Sabha from 1975 to 1977.

Tridib Kumar is unmarried. In his dress and living habits he is nothing but a typical Bengali, generally moving about in simple dhoti and kurta. His general outlook of life and socio-religious affairs is scientific and secular, common to all Marxists. He advocates the Marxist-Leninist conception of

socialist working class rule in politics, but strongly upholds democratic and humanist values. He is actively connected with middle class employees' associations and Labour Unions and is a Vice-President, United Trades Union Congress. He is the General Secretary of the Revolutionary Socialist Party, leader of the RSP Group in Parliament and the editor of the Party's theoretical organ *The Call*. He is the author of several political and polemical tracts expounding the RSP's point of view like 'Right : Left-Right, the Communist Dilemma. A Critical Analysis of the Draft Political Thesis of the Communist Party of India (1948)', 'The Swing Back : Right : Left : Right A Critical Survey of the Devious zig-zags of C.P.I. Political Line (1947-50)', 'About RSP' (an elaborate tract on Revolutionary Socialism in Bengali, 1965), 'Indicate Vs. Syndicate' (analysis of the Congress Split of 1969). His memoirs on Goa Satyagraha in Bengali *Nineteen Months in Salazar's Prison* evoked good deal of popular interest in 1957-1958 when it was first published. He was the Joint-Editor for several years along with Dr. Niharranjan Ray of the well-known Bengali literary-cultural monthly *Kranti*.

*Based on interview with Tridib Kumar Chaudhuri.*

BUDDHADEVA BHATTACHARYYA

**CHAVAN, YESHWANTRAO BALWANTRAO**  
(1914-1984)

Yeshwantrao was born on 12 March, 1914 in Devrashta, a small village in Satara district of Maharashtra, in a peasant's family. He lost his father when he was hardly four years old. His mother devoted all her energy and resources in educating her four children.

Yeshwantrao had his primary and secondary education at Karad, at the Tilak High School respectively. In 1930 at the age of sixteen he surprised the elite of Pune by winning an elocution competition. This was no mean achievement for a village farmer boy. During this year he was jailed for taking part in an agitation in school. At the age of eighteen he was again arrested for his participation in the Civil Disobedience Movement of 1932. After passing the Matriculation Examination in 1934, he joined the Rajaram College, Kolhapur. He passed his B.A. in 1938 and joined the Law College of Pune. After passing his L.L.B., he started practice as a criminal lawyer at Karad.

Yeshwantrao was a Royist first, but he disasso-

ciated from that movement in 1939 on the issue of the Second World War. He then joined the Indian National Congress. He was elected President of the Satara District Congress Committee. He was also a member of the Maharashtra Provincial Congress. During the Quit India Movement, he successfully directed the underground movement in the Satara district, so much so that the British Government offered a prize of Rs. 1000 for his capture, dead or alive. In May 1943 he was arrested, convicted and sent to prison.

On his release, he contested the election to the Bombay Legislative Assembly from Karad. In 1946 he was appointed Parliamentary Secretary. When the Congress formed the Ministry in Bombay, Yeshwantrao was appointed Minister for Local Self Government and later for Civil Supplies (1952-56). This was a period of apprenticeship for him in the art of political administration. He became the Chief Minister of the Bombay State on 1 November, 1956 at the early age of forty-three. After the division of Bombay State into Maharashtra and Gujarat, he became the Chief Minister of Maharashtra (1960). This was a period of challenge to him because he had to face the fierce movement for Sanyukta or United Maharashtra. He was the architect of the new Maharashtra State. Under his leadership the State made marked progress.

After the Sino-Indian hostilities Nehru called him to Delhi in November 1962 to take charge of the Defence portfolio. As India's Defence Minister, Yeshwantrao was one of the central figures in the Indo-Pakistan war of 1965 as well as at the Tashkent agreement of January 1966.

In November 1966, in an explosive atmosphere, following rioting by militant fanatics in Delhi, he was assigned Home Affairs to stabilise the law and order situation in the country. Similarly, he was called upon to take up Finance in June 1970 when the economic outlook in the country was bleak due to poor harvest, industrial stagnation and high prices.

On 11 October, 1974, Yeshwantrao was entrusted with the conduct of India's foreign policy. The complex nature of issues in the field of International diplomacy ever since Independence, can hardly be disputed by a student of World affairs. So formidable were the challenges he faced that only a dauntless statesman could have, without demur, accepted these assignments.

A study of Yeshwantrao's public career, up to the state of emergency, shows him as an idealist, and at the same time, a pragmatist and a man of action, neither dogmatic nor a prey to passing fads and fashions. He was essentially a quiet, unobtrusive,

homespun politician, intellectually aware of contemporary political trends, imbued with wide sympathies and broad outlook, but wedded to national interests.

Yeshwantrao came in for criticism at the time of the first congress split in 1969. He had stuck to his earlier commitment to vote for Sanjiva Reddy and in doing so, had invited the ire of Shrimati Indira Gandhi, but later he shifted his ground and supported her. In doing so, he exposed himself to the charge of duplicity and of being a fence-sitter. It might be said in his favour that he had nothing in common with the Syndicate but was fully in rapport with Shrimati Gandhi's views, if not her methods, that his prime anxiety was to maintain the unity of the Congress, but that when he found that the split was inevitable, he did not succumb to the blandishments held out before him by some members of the Syndicate.

Following the Congress debacle in the 1977 elections, Yeshwantrao, embarked on a new role in national life, that of becoming the Leader of the Opposition Party at the Centre for the first time since Independence.

On the fall of the Janata Government, the President on 19 July, 1979 asked Yeshwantrao, as the Leader of the Opposition, to form a new Government. Unable to muster enough support to do so, he shocked the Indian world by joining hands with Chaudhuri Charan Singh, who had been the main cause of the sad performance of the Janata Government and consequently of its fall and thus became persona non grata of the Indian public. Obviously, the bait was the offer of the post of the Deputy Prime Minister in the coalition Government.

Since this episode, Yeshwantrao has been sinking lower and lower in public estimate. The last straw came with his antic for 'home-coming'. Some one ironically remarked, 'A fence-sitter comes home to roost' about his 'homecoming' into the Congress (I) after the most humiliating six-month wait.

It is a great tragedy that this one-time uncrowned king of Maharashtra should be just an ordinary member of Parliament. He died on 25 November, 1984.

*The Times of India; Shri Yeshwantrao Chawan Abhinandan Granth (Marathi) by Laxmanshastri Joshi, 1961; Man of Crisis by B. B. Kale, 1969; Chawan and the Troubled Decade by T. V. Kunhi Krishnan, 1971; Yeshwantrao Chawan by D. B. Karrik, 1972.*

V. G. HATALKAR

## CHELLARAM DADA

-See under Dada Chellaram Teckchand

## CHENNA REDDY, MARRI (DR.) (1919- )

Chenna Reddy Marri was born on 13 January, 1919 at Siripuram, a small village in Vikarabad Taluk, Hyderabad district of Nizam State (Andhra Pradesh). His father Lakshma Reddy and mother Shamkaramma belong to a lower middle class agricultural family. He is the only son of his parents.

Chenna Reddy had his school education while living at the house of K. V. Ranga Reddy, his maternal uncle. As a child of nine years he had ambition to study for Medicine. In his school days he used to participate in debates and social service programmes. From his early life onwards he had leadership qualities. He took his M.B.B.S. Degree in 1941.

Dr. Reddy was inspired by Jawaharlal Nehru, Sardar Patel, Dr. Rajendra Prasad, K. V. Ranga Reddy and other leaders of Telangana who were fighting against the Nizam's autocracy. His ideas towards spiritualism was inspired by Birudu Venkata Seshaiah.

Dr. Chenna Reddy worked in the Osmania General Hospital for some time. After a year he resigned and set up private practice. To join the national movement he gave up the private practice also. He was one of the founders of the Andhra Yuvajanasamithi. He worked as its Secretary, Treasurer and President at different times. In 1940 he founded "All Hyderabad Students' Congress". He also served as Joint Secretary, Andhra Mahasabha (1945). He was a member of Joint Co-ordinating Committee for Andhra, Maharashtra, and Karnataka conferences, member of Standing Committee, for Andhra, Maharashtra, and Karnataka Committee, Hyderabad State Congress and General Secretary to the Hyderabad City Congress Committee, 1946. He was elected General Secretary of Reception Committee of the first session, Hyderabad State Congress, held in June 1947.

Dr. Reddy took part in the Indian Union Movement. He was arrested on 5 September, 1947 and detained in the Central Jail, Hyderabad. Later he was released on 30 November, 1947 due to Standstill Agreement between the Nizam's Government and the Government of India. He started a Telugu weekly *Hyderabad* in 1948 from Vijayawada. During 1947-48 he organised refugee committees at various places in Andhra at the time of Razakar atrocities. He

was one of the Founders and the General Secretary of Kisan Mazdoor Praja Group within the Congress organisation. In 1949 he was elected as General Secretary of Andhra Provincial Congress Committee. He was the President of Hyderabad State Kissan Congress and member of Provisional Parliament during 1950-52.

Dr. Chenna Reddy was elected as a member of Legislative Assembly, Hyderabad in 1952. He was the Minister for Agriculture, Planning and Rehabilitation in the first popular Government of Hyderabad, from 6 March, 1952 to 31 October, 1956. During 1962-67 he worked as Minister for Planning and Panchayat Raj and Minister for Finance and Industries, Government of Andhra Pradesh.

Dr. Reddy was taken as Minister for Steel, Mines and Metals, Government of India from 16 March, 1967. Later he resigned the Ministership due to the judgement of the Supreme Court on an election appeal. He acted as President of Telangana Prajasamithi and conducted the agitation for a separate Telangana State from 1969 to 1971. In Telangana all types of educational institutions, schools and colleges were closed for nine months due to the Telangana agitation. All India newspapers described Dr. Chenna Reddy as "Fire Eater"

In the 1970 Parliament Midterm Election the Telangana Prajasamithi won ten seats out of thirteen in the Telangana Region. Later he merged the Telangana Prajasamithi in the Congress Party. He was appointed as Governor of Uttar Pradesh on 25 October, 1974. Later he resigned his Governorship with effect from 1 October, 1977.

Dr. Reddy was elected as President of Andhra Pradesh Congress (I) Committee on 18 January, 1978. In 1978 Andhra Pradesh Legislative Assembly Elections he was elected as a member of Legislative Assembly. He became the Chief Minister of Andhra Pradesh on 6 March, 1978. He resigned the Chief Ministership of Andhra Pradesh on 10 October, 1980.

He was appointed as Governor of Punjab on 21 April, 1982. Dr. Reddy resigned the Governorship of Punjab on 4 February, 1983.

Dr. Chenna Reddy has a good physique, wears Khadi Lalsi (Shirt) and dhoti. Always he holds a roller like stick in his hands. He has great perseverance towards progress in works. He leads a luxurious life and takes quick and timely decisions. He has strong belief in Babas and Matas. He was awarded a nick name "Chanda Reddy".

Dr. Chenna Reddy during his term as Food and Agriculture Minister of the State led the Indian

delegation to the Conference of International Federation of Agricultural Producers in Rome in 1953. Again in 1955 as a Deputy leader of the Indian Delegation he led to the F.A.O. Conference held in Rome. He toured European countries, France, West Germany, England, Switzerland etc. to study the agriculture and industrial economy.

To stop the separate Telangana agitation the Central Government has framed six-point formula with Dr. Chenna Reddy's co-operation. He fought to safeguard the legitimate interests of the people of Telangana.

Dr. Reddy is a good orator and organiser. After merging of the Telangana Prajasamithi in the Congress (I) party, people of Telangana lost confidence in his leadership.

*Dr. Chenna Reddy's Sastipurti Sanchika-1979; Who is Who in Freedom struggle in Andhra Pradesh -Professor Regani; Sweeyacharitra-K. V. Rangareddy; Eenadu, Telugu daily news paper.*

K. MOHAN RAO

#### CHERIYAN, P. V. (DR.) (1893-1969)

Dr. P. V. Cheriyan, former Governor of Maharashtra, was born in the Palathinkal family as the son of late Magistrate Vankey on 9 July, 1893. Having passed the Intermediate Examination from C. M. S. College, Kottayam, he joined the Madras Medical College and obtained his M.B.B.S. When World War I broke out in 1914, Dr. Cheriyan was awarded a temporary Commission in the Indian Medical Service. During this tenure till 1922 Dr. Cheriyan had served in Iraq and on returning home he was appointed Assistant Professor of Surgery in the Madras Medical College. A couple of years later, in 1925 Dr. Cheriyan had been in Vienna, Glasgow, Edinburgh of London undergoing higher studies and acquiring expertise in ENT. In 1927, he was appointed Surgeon in the General Hospital, Madras and Professor of Medical College. From 1945 till 1948 Dr. Cheriyan had been the Principal of the Madras Medical College, serving also in the meantime as the Surgeon General of Madras. He retired in August, 1948, to be elected in 1952 Member of the Madras Legislative Council and later in 1952 as its Chairman, a position he held for twelve years most splendidly. In the meantime he had also been the Vice-Chancellor of the Annamalai University twice, in 1955 and 1962.

It was in 1964 Dr. Cheriyan was appointed

Governor of Maharashtra. He died in harness of cardiac failure in the night of 8 November, 1969 at the age of seventy-six as the highest and the most celebrated functionary of the State.

*English translation from the book titled 'Mahacharithamala' in Malayalam, published by D. C. Book House, Kottayam.*

K. M. MATHEW

#### CHETTIAR A. M. M MURUGAPPA (1902-1965)

The first Indian to be elected President of the Madras Chamber of Commerce, Shri A. M. M. Murugappa Chettiar, had to his credit, a long and distinguished record of service to industry and commerce. It is no small achievement for a person, brought up in the orthodox business traditions, to break away from it and embark upon diversified modern industrial ventures, weathering the attendant risks and bringing them to successful fruition.

Shri Murugappa Chettiar, who was born in a village in Ramnad district, Tamil Nadu State, was still in his teens when, after early education, he joined business to assist his father, the late Diwan Bahadur A. M. Murugappa Chettiar, in developing their banking and commercial interests in Burma, Malaya and Ceylon.

With the advent of the Second World War, and the national and industrial awakening in India, Shri Murugappa Chettiar, with a flair for keeping himself abreast of times and with a horse sense about the potentialities of economic development in free India, decided to branch out in diverse industrial ventures. To keep himself personally acquainted with up-to-date developments in the fast changing world, Shri Chettiar travelled extensively around the world.

Shri Murugappa Chettiar clearly realised the great advantages accruing from the promotion of light engineering industries in collaboration with foreign business interests. This had resulted in the establishment of the well-known business organisation under the name of Tube Investments of India Ltd., in collaboration with the world renowned British Group of Tube Investments Limited, Birmingham. The T.I. of India Group consists of T.I. Cycles of India, Tube Products of India, I.I. Metal Sections, Wright Saddles of India, T.I. Diamond Chain Limited and T.I. Miller Limited—all situated near Madras. These industrial units are engaged in the manufacture of the world famous brands of Hercules, Phillips and B.S.C. Cycles, bicycle components, Tru-wel electric

resistance welded tubes, Cold Rolled Strips, bicycle and industrial chains, dynamo lamps etc. Yet another important industry established by Shri Murugappa Chettiar is the Carborundum Universal Limited at Thiruvottiyur near Madras, in collaboration with the Carborundum Company of U.S.A. and Universal Grinding Wheel Company Limited of U.K., two of the foremost abrasive manufacturing companies of the world. These flourishing manufacturing establishments have been filling a great gap in our industrial map.

In addition, Shri Murugappa Chettiar was associated with numerous concerns; he was the Chairman of Sri Sarvaraya Sugars Ltd., Madras; Mysore Cements Ltd., Bangalore; Madras Industrial Investments Corporation Ltd., Madras; Lakshmi Machine Works Ltd., Coimbatore and Mysore Acetate and Chemicals Company Ltd., Bangalore. He was also Director of several reputed concerns including E.I.D. Parry Ltd., and Ashok Leyland Ltd.

His family founded a Charitable Trust named A M M Charities Trust which runs a polytechnic for providing technical education in Avadi near Madras; a high school named after Shri Murugappa's late brother Shri Vellayan Chettiar at Thiruvottiyur; a high school in the name of Sir A. Ramaswamy Mudaliar at Ambattur; and a fully equipped and staffed hospital in his home town, Pallatur. The construction of an up-to-date hospital at Ambattur equipped with latest medical and surgical appliances with liberal provision for sick beds was started during 1964, and named after Sir Ivan Stedeford, former Chairman of Tube Investments Limited, U.K. This hospital was opened in February 1966.

Shri Murugappa Chettiar was President of the Southern India Chamber of Commerce in 1949-50. He was elected President of the Federation of India Chambers of Commerce and Industry in 1960-61, an office which he filled with distinction at a time when the Third Five-year Plan was being finalised. His mature experience and counsels were brought to bear on the Federation's assessment of the plan with particular reference to the targets set for industry in the private sector. He was also President of the Cycle Manufacturers Association of India in 1957-58.

In 1964, Shri Murugappa Chettiar led a delegation of Indian Industrialists and Traders to East African countries and did commendable work in exploring possibilities of joint ventures and promoting increased commercial and technical collaboration.

Shri Murugappa Chettiar participated twice, once in 1961 and again in 1965 as a delegate from India in the International Industrial Conference held in San Francisco, U.S.A.



Shri Murugappa Chettiar during his life time contributed substantial service in diverse ways to the country's progress. He was member of the Advisory Committee on Capital Issues, Government of India; State Industries Development Committee, Government of Madras; Central Excise Reorganisation Committee, Government of India; Central Advisory Council of Industries, Government of India; Central Committee of All India Council for Technical Education, Government of India. He was also a Director in the State Bank of India from 1955 to 1957.

Shri Chettiar was also connected with several other educational, cultural and charitable organisations; as Trustee in Dr. Alagappa Chettiar Educational Trust; Committee Member, Central Electrochemical Research Institute, Karaikudi; Member, Industries Development Procedures Committee, Government of India; Member, Special Committee for the Development of Special Export Products of India; Member, National Committee of Jawaharlal Nehru Memorial Fund; Member, State Advisory Committee for Territorial Army and Lok Sahayak Sena; Member, Sheriff's Relief Fund; Member, Indian Red Cross Society; Director of All India Hear Foundation; Member, of the Governing Body of the Court of Governors of the Administrative Staff College of India; Member, Sri Ahilandeswari Jambukedshwarar Devasthanam, Thiruppani Committee; Member, Air Passengers Association of India; Member, Senate, University of Madras; Member, Board of Post Graduate Engineering Studies and Research, Government of India etc.

*1965 November issue of Senthamil Selvi published by Thirunelveli South India Saiva Siddantha Publishing Works Ltd., Nattukkottai Nagarathar Varalaru, written by Shri Varakur A Seshadri Sharma, Published by Vanathi Pathippagam, Madras 17 in 1970; Chettinad, written by Sri A Nilkan Perumal; News paper reports; publications of T.I. Cycles on the occasion of their Silver Jubilee; Chettiar Charities in Education (Ed.) Somalay.*

D. BALASUBRAMANIAN

### CHETTIAR, KARUMUTTU THIAGARAJAN (1893-1975)

Born on 16 August, 1893, the late Shri Karumuttu Thiagarajan Chettiar was a well-known industrialist, textile magnate and philanthropist. He was the

youngest son of his father, Muthukaruppan Chettiar who emigrated from Karumulam near Chockanickanpatti in Ramanathapuram District, Tamil Nadu. His father K. RM. TT. Muthukaruppan Chettiar started the K. RM. TT. Firm called Karumuttu Firm in 1866 at Colombo in Ceylon and imported cloth from Manchester and Glasgow. Shri Karumuttu Thiagarajan Chettiar's brother Shri Ramanathan Chettiar who started a branch of this firm in Manchester in 1899, was the first Nattukottai Chettiar to go to a foreign country. Shri Karumuttu Arunachalam Chettiar, the brother of Shri Thiagaraja Chettiar built the business after his father Muthukaruppan Chettiar and earned huge profits. Shri V. R. M. Valliappa Chettiar who was an M.L.A. was the sister's son of Shri Chettiar.

Shri Chettiar had his high school education in Sethupathi High School, Madurai, and college education in Colombo. He joined the *Morning Leader* and worked there for sometime as Honorary Reporter. He also gave evidence before the Commission appointed by the Ceylon Government to study the labour conditions in plantations in Ceylon, and was largely responsible for improving the conditions of employment of estate labour in that country and earned a good name as a labour leader.

In 1920 there was a strike in Madura mills led by Dr. P. Varadarajulu Naidu and Shri V. O. Chidambaram Pillai. Fifteen hundred workers were thrown out of employment. Just at that time Shri Karumuttu Thiagarajan Chettiar returned from Ceylon and took over the management of Sree Meenakshi Mills with barely ten thousand spindles to absorb the thrown out workers. Mahatma Gandhi came down to Madras and was instrumental in starting the Sree Meenakshi Mills. He stayed at Madurai as a guest of Chettiar. The registered office of the Meenakshi Mills was at that time located in Sri Chettiar's residence and Gandhiji wore his first loin cloth at the registered office of the Mills.

Sri Chettiar created an industrial empire of sixteen mills with 5,00,000 spindles and 2,000 looms, an achievement hardly equalled by any single individual in the history of textiles. He fought relentlessly against the uneconomic policies of the Government and it was because of his bold imaginative lead in 1973 in opposing controls that many mills on the verge of ruin survived the crisis while others made huge profits and turned the corner. He was the Chairman of Tamil Nadu Mill-owners' Association and President of the Nagarathar Sangham, Madurai. In the textile industry his name is legion.

Shri Chettiar joined the Congress in 1914. He became Secretary of the Provincial Congress



Committee in 1916, and a member of the All India Congress Committee in 1917. Later he resigned from the Congress and led the anti-Hindi agitation in Tamil Nadu. In addition to the "Sri Meenakshi group of Mills" his business interests also included sugar mills, ginning factories etc. He was the Chairman of the Bank of Madurai, Chairman of the Madurai Insurance Company and editor of *Tamil Nadu*, a daily—all of which were founded by him. The various Trust and charities founded by him are maintaining a large number of educational institutions which included Nursery Schools, Elementary schools, High schools for boys and girls, polytechnics and institutions of higher learning like Thiagaraja College of Arts, and Engineering, of Commerce and Thiagaraja Institute of Business Management etc.

The Thiagarajar Trust was founded thirty-two years ago and within three years a high school, named after the late Srimati Visalakshi Achi, his devoted wife, was started. Today, the Trust has the unique glory of running twenty-five institutions from nursery to post-graduate levels.

Shri Thiagaraja Chettiar was responsible for paving the way for the setting up of the University at Madurai. He offered to establish a University in Madurai himself but it was not considered part of a private sector enterprise and so the university was started by the Government in 1966. The many educational institutions started by him and his dynamic personality made a University at Madurai a reality and it is now one of the most famous universities in India.

Shri Chettiar was not only an ardent lover of Tamil but also loved the English language very much for its brevity and accuracy of expression. He surrounded himself in his spare time with Tamil scholars and English Professors.

Shri Chettiar was a very great scholar and a pious man. Every day he used to go to the three temples in Madurai in the night, and then only take food. Right from his early days he had been an ardent student of Tamil, devoted deeply to *Tiruvachakam* and *Tirukural*. His support to Tamil literary bodies was not confined to Tamil Nadu; it runs throughout the length and breadth of India.

He created the Tiger Falls in Courtallam and built the Bhagavathi Temple there. He had a keen eye for architectural beauty and raised beautiful buildings in the mills and educational institutions under his care. He also greatly loved gardening. He was a connoisseur in art and took immense pleasure in collecting art treasures worth several thousands of rupees. The Karumuttu family also renovated Sikkil

Koil in Thanjavur District and continues to take interest in that temple to this date.

The eldest son of Shri Thiagaraja Chettiar was Sri T. Sundaram Chettiar, who predeceased him. He was Lion Governor and was connected with many of his father's industrial and philanthropic institutions. The second son Shri T. Manickavasagam Chettiar, is the Chairman of the Loyal Group of Textile Mills and also of the Thiagarajar Group of Educational Institutions besides being a Director of Sree Meenakshi Mills. Shri M. S. Chockalingam Chettiar of Sree Rajendra Mills, Salem, Shri L. Narayanan Chettiar of Sree Visalakshi Mills, Vilangudi and Sri M. Shanmugam Chettiar of Rukmini Mills, Silaiman, are the sons-in-law of Shri Chettiar. His third son, Shri T. Kannan, is the Joint Managing Director of the Thiagarajar Group of Mills, Kappalur.

Thus, with his rich experience, indomitable courage, noble inspiration and able guidance, Shri Chettiar was not only a doyen of the textile industry but also a founder of Banks, Insurance Companies, and many other concerns, and became a great pioneer in industrial, educational and cultural fields. The members of the family, in a rare spirit of dedication, continue to maintain the various institutions founded by him.

*Somalay, Chettynadum Thamizhum (in Tamil), Madras, 1954; Obituary Note in the Hindu (1975); Articles in Tamil Nadu Weekly; interview with Shri T. Manikkavasagam, his son; articles of Somalay; Memorial volume published by Shri Rukmani Mills, Silaiman.*

D. BALASUBRAMANIAN

#### CHETTIAR, K. V. R. M. ALAGAPPA (1909-1957)

K. V. Rm. Alagappa Chettiar was born on 6 April, 1909 in Kottaiyur, near Karaikkudi in the Ramanathapuram District of Tamilnadu. K. V. Al. Ramanathan Chettiar and Umayal Achi were his parents. He belonged to the Nattukkottai Nagarathu Vaisyar community. He had his secondary school education at the S.M.S. Vidyasalai, Karaikkudi; and there he had the benefit of having great educationists like Headmaster N. S. Venkatarama Iyer and Tamil Pandit N. Balarama Iyer as his teachers. He pursued his higher education in the Madras Presidency College, wherefrom he took his Honours degree in English language and literature (1936) and became the first M.A. in his community. He proceeded to

England to take the I.C.S. Examination but on the other hand became a barrister and was called to the Bar in England in 1933. He also became the first Indian trainee in the Chartered Bank, London (1931-33). He also took his pilot certificate in Croydon, London.

Even as a youth, the rare qualities of generosity, humility, intelligent insight and decision-making were evident in him.

His business instincts got the better of other professional interests and he returned to India to become a great industrialist, educationist and philanthropist. He was an idealist who thought his immense fortune should be put to the best social use and he could not think of anything better than education and industry as fit objects of his munificence. By industry he made money which he invested in education; and following the footsteps of Raja Sir Annamalai Chettiar of Chettinad, he became another great munificent founder of educational institutions. He gave handsome donations to found nearly twenty educational institutions. The more important among them are The Alagappa Arts College, Karaikkudi; The Engineering College, Karaikkudi; Central Electro-Chemical Research Institute, Karaikkudi; Alagappa Chettiar College of Technology, Madras; Ramanujam Institute of Mathematics, Madras; A.C. Training College, Karaikkudi; Model High School or the Training College; Alagappa Montessori School; Alagappa Elementary School, Karaikkudi; Alagappa Women's College Karaikkudi; Alagappa Polytechnic, Karaikkudi; Alagappa College of Physical Education, Karaikkudi.

It will be seen that Alagappa donated not only to series of educational institutions started by him in Karaikkudi, but also generously gave to institutions which would become part of larger institutions founded by others like the Madras University, the Annamalai University, Travancore University and so on. But his chief educational endowments centred around Alagappanagar in Karaikkudi, where there is a concentration of institutions of higher education and research—the A.C. Arts College, Engineering College and the Electro-Chemical Research Centre. Karaikkudi was described by Sir A. L. Mudaliar, Vice-Chancellor, Madras University as a 'God-forsaken place'. Though God never forsakes any place, Karaikkudi is singularly bereft of the basic facilities needed for such a concentration of centres of higher education. But it was Alagappa's indomitable will that transformed the place into quite a suitable venue for accommodating these many educational institutions. The bunch of

institutions which were founded by Alagappa in Karaikkudi is well on its way to form the nucleus of a University to be started there.

Among the industrial institutions he founded and funded, the following are the more important—Cochin Textiles (1937); Umayal Weaving establishment, Cannanore (1937); Asoka Textiles, Alwaye (1951) and Spinning Mills at Sennimalai. He owned and operated a private air service called the Jupiter Airways. His endowments for hostels, hospitals, provision of midday meals for school-going children, cyclone relief, famine relief etc. are too numerous to mention. In fact he had donated more than eight million rupees in the cause of education, public health, industries etc. He held many public positions of trust and importance and they were all treated by him as opportunities for public service. To give the character of public endowment to his private philanthropy he created the 'Dr. Alagappa Chettiar Educational Trust' in 1947 and most of the educational institutions founded by him are functioning under the auspices of the Trust. Alagappa was a member of the Madras University Syndicate, of the governing body C.S.I.R., of the Regional Statutory Committee for Technical Education and so on; and he distinguished himself in every assignment he accepted and position he held. The Annamalai and Madras Universities conferred honorary doctorates on him in recognition of his services to the cause of education. The British government of India knighted him in 1946 and the Government of India conferred the *Padma Bhushan* on him in 1957. The grateful memory of his compatriots and beneficiaries is, however, the ultimate and real token of recognition of this great man's dedicated public service.

In the later part of his life he had to battle constantly against a crippling disease, which however did not break his great spirit. He died on 6 April, 1957 which was also his 49th birthday.

Alagappa was a forward-looking patriot whose services to his country, particularly in the fields of education and industries, stand unsurpassed.

*Personal knowledge; Tamil 'Kalaikkalanjyam' Vol. X.*

N. SUBRAHMANYAN

CHETTYAR, M. CT. M. CHIDAMBARAM  
(1908-1951)

Born on 2 August, 1908, in Kanadukathan, Ramnad district, Tamil Nadu, M. Ct. M. Chidam-

baram Chettyar inherited at the early age of twenty-one, not only the vast estate of his father, Sir M. Ct. Muthiah Chettyar, but also the sagacity and soundness for which the family was known in business enterprise. Chidambaram was named after the temple town of Chidambaram with which the family had close links. The late Chidambaram as he was affectionately known to his friends, began the tenderness of age with encomiums from his friends, and from his teachers. Then followed the unfolding of a full and varied life in public activity. He was for years a distinguished member of the Upper House of the Indian Parliament, then known as the Council of State. He was an active proponent of chambers of commerce and industry. A sportsman in every sense of the term, he was steward of the Madras Race Club for many years. An unostentatious but generous philanthropist, his name has been associated with numerous educational institutions. Widely travelled and well read, he was a person of rare personal charm.

His greatest contribution has been in the field of insurance, banking and industry. Inheriting the management of the United India Life Assurance Company, founded by his distinguished father, he made matchless contribution to the building up of this premier institution not only in India, but in countries abroad, like Burma, Ceylon, Indonesia, Malaya, Philippines and Thailand. The magnificent United India Life Building, in Esplanade, which became the rendezvous of every visiting insurance interest to Madras, was entirely his creation. But even this fell short of his own dynamic approach, and he became the first to conceive the idea of a skyscraper building in the field of insurance in the whole of India, as early as the year 1953. Being the first of its kind, he requisitioned the services of the internationally reputed firm, Messrs Brown & Moulin, to design the building, and until he was wrenched away from our midst on that fateful day of 13 March, 1954, he was the honorary architect to the minutest detail of this imposing landmark in Madras. The building was to involve an investment of almost a crore of rupees—now much more at the inflated value of rupee—and it called for rare fortitude to conceive of a building of this dimension. By a stroke of the pen, the Life Insurance Corporation of India became the inheritors of the soundness and popularity that the name "United India" carried. So also, the New Guardian of India Life Insurance Company, which the late Chidambaram Chettyar salvaged from the shock that the failure of the Travancore National and Quilon Bank imparted to this Company. This Company also grew from strength to strength under

his care. Indeed, a large claim of his insurance business, which he forcefully argued in person in the United States of America, several years ago, has now been admitted and became a windfall to the LIC. His interest was not only in life insurance, he also founded the United India Fire and General Insurance Company in the year 1938 closely following the Indian Overseas Bank, and this Company has been growing from strength to strength.

Equally laudable is his contribution to Indian banking, especially in the twin domains of exchange and overseas banking, which were largely the predominant interest of Exchange Banks in India. Hardly when he was twenty-eight years of age, in the year 1936, the late Chidambaram Chettyar had the wisdom to found the first Indian bank, with the avowed object of doing primarily overseas and exchange banking. This was at a time when the largest bank in the country, the then Imperial Bank of India, was statutorily prohibited from undertaking exchange business, as it was considered to be extremely risky for an institution handling vast monies of the Government. That the founding of the Indian Overseas Bank, with its operations in Burma, Ceylon, Hong Kong, Malaya, Singapore and Thailand, paved the way for more Indian banks launching into the field, that the State Bank of India, the successor to the Imperial Bank, has since avidly taken to exchange business, amply vindicates the sagacity of his decision. Indeed, he presided over the destinies of the Indian Overseas Bank with unique distinction and built it up, brick by brick. Indeed, he lost his life in one of the missions for the Bank, which took him to Indonesia. The Indian Overseas Bank put the name of India in the map of banking in the Far East and lent not only assistance but prestige to hundreds of thousands of Indians abroad.

The same passion found expression in pioneering another industry in India, the manufacture of synthetic fibres. The Travancore Rayons Ltd., conceived by him, was the first major industrial venture in the line, not only in India, but in the Far East as well. In his own words, "it had been foremost in" his "mind to start and be associated with some industry which would be unique and which would be useful to the country as a national asset." The great stature that the Travancore Rayons has attained is a living monument to the genius of this eminent son of India. Thus many an undertaking that he founded and fostered in all but too brief and glorious span of his life, have found the means of livelihood for some 10,000 people directly associated with these economic pursuits.

In the field of education, the late Chettyar addressed himself to development of the Sir M. Ct. M. Muthiah Chettiar High School, started by his father, and gave generously in time and money, to make it a very useful institution in the city of Madras. Later he started the Lady Muthiah Chettyar High School for Girls in memory of his mother. He was a good example of a modern enlightened industrialist of great ability and a notable son of India.

Shri Chidambaram Chettyar had an admirable grasp of broad principles, uncanny memory and passion for details. Often when an institution under his control had made good profits, his colleagues on the board would press for an increase in the dividend; but he would veto it and prefer to wait till the higher level of profits had stabilised themselves, even though as the largest shareholder he had to lose most from such a self denying ordinance. Scholarships are given in his memory for studies in foreign countries to specialise in business administration, banking and insurance.

He died in an air-crash in Singapore on the 13 March, 1954.

He left trailing clouds of glory in the wake of his name. He was a good example of a modern enlightened industrialist of great ability and a notable son of India.

*A Garland of Tributes from his friends, admirers and co-workers, 1954. (printed pamphlet); interview with Sri Somalay; Annual reports of Travancore Rayons; obituary note in The Hindu (March 1954); Chidambaram Chettyar : The man who gave his country the Rayon Industry, Sri M. CT. M Chidambaram Chettyar Memorial Trust; Sri M. CT. M Chidambaram Chettyar Ninaivu Malar (Tamil).*

D. BALASUBRAMANIAN

#### CHETTIAR, SETHURAMA

—See under Sethurama, Chettiar

#### CHHOTROY, GOPAL (1916- )

Gopal Chhotroy was born on 1 January, 1916 in village Puruna Garh under Jagat Singhpur P.S. in Cuttack district. His father Haladhar Chhotroy died prematurely, survived by his wife Indumati, two sons and four daughters when Gopal was only twelve. His

father was an Inspector in the Settlement Department and a resourceful agriculturist. He desired to send his son abroad for higher studies. But following his premature death Gopal had to discontinue his college education after admitting himself in Ravenshaw College in 1935. His uncle Achyutananda Das who had got contact with Theosophical Society and most of the V.L.P.s of Orissa took charge of the boy and did much to shape his mind and attitude.

As a school student Gopal had a brilliant academic record securing good marks in language subjects. While a school student he became a member of the 'Prabasi Bangiya Sahitya Parisad' Library at Cuttack and started reading Bengali works regularly. He had earlier learnt Bengali just by imitating his elder sister. As a member of the Ananda Lahari Upanyas Mala, a literary forum meant to publish new novels in Oriya language, he purchased and read all such books published at that time.

Shri Chhotroy held some temporary posts at the early part of his service career and then switched over to the Local Board. Here only he could find time to read Bankim Chandra, Tagore, Sarat Chandra, dramas of D. L. Roy and Bharat Chandra and all such books he came across. He was advised by Kirtan Bihari Patnaik, a college teacher of English Department to read Bernard Shaw, Ibsen and Shakespeare. An English missionary whom he met at Cuttack almost accidentally taught him to read Bible.

He came in contact with the Art Theatre of Aswini Kumar formerly known as Balanga Theatre and Rasa of Kalicharan in the thirties. He sold tickets and got opportunity to witness dramas of Aswini Kumar in which veteran artists like Master Mania and Kartik Chandra Ghosh played distinguished roles. This was the medieval period for Oriya dramas with more of historical and mythological plots. There was absolutely no liking for social plays. But it was the year 1939 which beheld the staging of a social play 'Girls' School' by a genius later popularly known as Kabichandra Kalicharan. Kalicharan staged plays one after another in a permanent pandal known as Orissa Theatres, later renamed as Janata Theatre at Cuttack. In one sense Kalicharan brought revolution to Oriya drama by replacing normal verbiage dialogue against melodramatic artificial dialogue used in Oriya plays for a long time. All big artists of the day were associated with Kalicharan and Orissa Theatres. This aroused a sense of interest in the mind of Shri Chhotroy to write plays for the stage.

First he wrote an one-act play at about 1939-40 in response to a call by National War Front. Shri Brajasundar Das, a liberal leader was the organiser of this War Front in Orissa. Shri Chhotroy's 'Sagar Kanya' which was renamed by Shri Das as 'Sahadharmini' fetched him the first flicker of his dramatic career as a playwright. It was translated into English and was sent to Delhi but it also paid him dividends in shape of remuneration. The Maharaja of Paralakimedi, the then Prime Minister of Orissa paid him Rs. 100 as a token of appreciation for the play.

Shri Chhotroy left service at the early forties and went to the village to take care of the landed property. Later he translated some of the Bengali dramas for an amateur group in which he had to play a role also. Soon after he began to write original plays. Thus he wrote his first full fledged play *Feria* which was staged by Annapurna-B group at Cuttack in August, 1946 with great success. It was a socio-political play with a bit of leftist ideology.

From 1946-49 Shri Chhotroy was away from Cuttack and stayed at Bodasambar in western Orissa. But on his return to Cuttack in 1949 he again came in close contact with permanent stages established on professional basis. They were always in need of plays. This was the age of Kalicharan and modern drama. But his plays were not enough to satisfy the growing demand of the visitors. His second play *Bharasa* (the Hope) almost astounding in literary merit was staged by Janata Theatre in 1953. This brought him greater fame as a dramatist and along with this attracted the attention of the literary circle to him. Now onwards he along with his renowned contemporaries Ramachandra Mishra, Bhanja Kishore Patnaik, Kamal Lochan Mahanty and Manoranjan Das wrote plays for professional theatres with a view to sustain the poor artists living on these theatres. His plays namely *Parakalam* (1954), *Sankha Sindura* (1955), *Nasta Urbasi* (1955) and *Pathik Bandhu* (1956) were staged in quick succession. They were also published by the eager publishers and were sold as hot cakes.

He joined Akashvani, Cuttack as a senior script writer in the year 1956 and continued there till his retirement in 1974. He wrote for radio, film and the stage simultaneously. *Shri Jagannath* was his first cinema script which was successfully screened in the year 1950. From this period also he was writing for the radio. But as a staff artist he was now very keen for literary achievement and wrote about thirty-two plays barring one-act plays and radio scripts and received lot of appreciation from well meaning critics. To satisfy the growing demand of the stage he

had to, some times, adopt some fictions and dramatised them in a masterly manner, 'Jhanja' by Kahnucharan, 'Amadabata' by Basanta Kumari, 'Malajahna' by Upendra Kishore, and 'Pratibha' by Dr. Harekrushna Mahatab, all novels, were adapted into dramatic form either for the stage or for the screen and were successfully produced. Some critics consider these adaptations as the commendable literary output of his dramatic ability.

His drama *Parakalam* created a sensation in 1954 when first staged. This was also staged in National Dramatic Festival in New Delhi in 1955 and was considered to be the best due to its sociopolitical awareness and literary skill. It has been translated into Hindi and was staged at Allahabad subsequently. He was awarded Orissa Sahitya Akademy award for his play *Tinoti Apera Ekatra* (Three Operas together) in 1972 and Orissa Sangeet Natak Akademy award for *Ardhangini* published in the year 1959. He also got Central Sahitya Akademy Award for his collection of one-act plays known as *Hasa Kandar Nataka* for the year 1982.

His mythological radio plays are a source of great pleasure for the radio listeners for all time to come. To name a few of them are *Ganesh*, *Mahis Mardini* and *Yanmastami* which find abundant response from the village folk as well as the urban communities because of their significant religious outlook and mass element.

Shri Chhotroy wears very simple dress, a dhoti and a folded full shirt for all the time. He is of average height with a semi-baldhead and a pleasant looking countenance at this age of over sixty. He appears very simple and unassuming but very steady and firm with his political convictions. Like most of the writers he has been also disillusioned during post-independence era as the social values have been lost sight of and politics has found its evil way into all aspects of life. Perhaps that is the reaction he has expressed in his play 'Parakalam' where he has tried to reestablish the social milieu in accord with his conviction.

Undoubtedly Gopal Chhotroy is a leading playwright of the fifties. The significance of his plays is the socio-political and socio-cultural consciousness which he expresses most powerfully without compromising its artistic excellence. He is a traditional writer who has intentionally refrained himself from Neo-drama Movement of the later sixties yet with lot of influence on both the intellectuals and common people. At present, he appears to have retired from literary world although some of his one-act plays have been compiled and published in a book in 1974 and 1977, along with some radio

operas.

*Personal interview with Shri Gopal Chhotroy at his Cuttack residence on 14 January, 1981.*

N. SATAPATHY

**CHINAPPA, P. V.**

—See under P. V. Chinappa

**CHINMAYANANDA (SWAMI) (1915- )**

Swami Chinmayananda has made himself famous by propagating Indian philosophy in the light of modern thinking and scientific approach. Having attained a command of English language, he can express his ideas clearly and convincingly and impress the audience everywhere he meets.

Chinmaya's original name was Balakrishnan. People used to call him Balan. He was born on 11 February, 1915. He belongs to the Poothampillyil family of Ernakulam. The late Nilakanta Menon who was the Chief Justice of the erstwhile State of Cochin, belonged to this family. His father, Shri Vadakke Kuruppath Kuttan Menon was a Munsiff in the Cochin State judicial service. Vadakke Kuruppath is a famous aristocratic Nair family in Kerala, which has produced eminent men and women. Thus, Balan could claim a very reputed family background which may be considered as one of the several causes for his success in life.

Balan's early education was at Ernakulam and for higher education, he went to Lucknow. After completing his education, he worked for some time as a journalist in Bombay. Then, he participated in the Independence Movement and was in jail for some time. After release from jail, Balan (now Balakrishna Menon) went to Baroda. There, he was attracted by the religious works of Swami Sivananda Saraswathi, which influenced him to go to Hrishikesa where Swami Sivananda Saraswathi was leading the life of an ascetic. Balakrishna Menon became the disciple of the Swami. At the age of twenty-six he became a Sannyasin and observed penance for ten years. During this period, he was the disciple of Swami Thapovana, who gave him instructions in the Vedas. By this time, Balakrishna Menon was known as Swami Chinmayananda. He was now thirty-six years old and was endowed with a treasure of knowledge in the *Vedas* and *Upanishads*. He could preach Advaita in a scientific manner and enlighten large gatherings.

Swami Chinmaya now began his programme of Gita Yajna all over India. He could speak very

fluently in English which particularly drew the attention of the so called higher society. Swamiji himself used to say, while in Kerala, why he addressed all the meetings in English. The cream of the society that claims to be civilized, pays attention to speeches in English only. Thus, the speeches for Gita Yajnas, even in Kerala, were delivered in English only.

In 1954, the followers of Chinmayananda started the Chinmaya Mission in Madras. This organisation became very popular having branches at several places in India. The centre of Chinmay Mission is the Sandeepani Sadhanalaya which gives instructions in Advaita to the educated people. The mission runs schools and colleges and publishes an English Magazine called *Tapovanaprasad*. *Balavthar* is another magazine mainly intended for children.

*Upanishads* as well the works of Sree Sankara have been made easy to the readers by the English commentaries of Chinmayananda. His study of the *Bhagavat Gita* has been published in four volumes. This is perhaps, the most important and popular among the works of Shri Chinmayananda. The book makes *Bhagavat Gita* intelligible to the modern reader who is in pursuit of a scientific explanation for everything. As Kerala is the birth-place of the Swami, most of his works have been translated into Malayalam. Chinmaya missions also are more in number in Kerala.

Chinmayananda Swami has travelled over America and Indonesia, preaching his findings in the Advaita philosophy and gaining followers to propagate his teachings.

What is the secret of his success? His command of English language gains educated audience everywhere he visits. His speeches are pregnant with episodes and illustrations from practical life. He can interpret everything in a scientific manner which impresses his hearers. To add to all this, Chinmayananda Swami is endowed with a commanding personality and aristocratic family background.

*Viswavignana Kosam, published by the S.P.C.S. Ltd. Kottayan; information gathered from the local Chinmaya Mission; information gathered from members of Swamiji's family at Ernakulam.*

P. KUNJIKRISHNA MENON

**CHINTAMAN, DWARKANATH  
DESHMUKH (DR.)**

—See under Deshmukh, Chintaman Dwarkanath



**CHOWDIAH T. (1895-1967)**

T. Chowdiah, an outstanding violinist of the century, was born in 1895 in the ancient religious centre of Tirumakudlu on the banks of the river Kaveri about twenty miles from Mysore city, in 1895. He hailed from a family of musicians and dancers. His mother Sundaramma was an outstanding exponent of Bharata Natyam equally proficient in the theory and performing aspects of the art. As a child Chowdiah was admitted to the primary school in the neighbouring Narasipur across the river. Along with his schooling, Sundaramma had arranged for her son's training in music too under one of her nephews called Pakkanna who seemed to be a firm adherent of the old method of teaching only through the rod. After some years the boy was taken by his maternal uncle to Mysore and placed under the charge of Bidaram Krishnappa of Mysore Palace. Chowdiah spent eventful years with his new Guru who was a perfectionist and wanted that his disciple should train himself accordingly. Under Krishnappa's guidance Chowdiah picked up the art fast. And in the very next year he had his debut. But Krishnappa was a hard taskmaster who often lost temper and subjected his disciple to corporal punishment for small lapses. Chowdiah felt so exasperated that he even thought of committing suicide. He was, however, desisted and escorted back home. Meanwhile Krishnappa was also remorseful and when Chowdiah came to his guru's abode he was greeted with a smile instead of stern looks by Krishnappa.

Chowdiah made his entry into the Madras music world in 1926, as an accompanist. He had to substitute for Balakrishna Iyer in the last minute to accompany Ariyakudi Ramanuja Iyengar in a concert at the Tondamandalam Sabha. In this very first venture he proved his mettle by playing modal shifts during his turns which not only surprised the audience at large but also earned appreciations from scholars. He was also able to win the appreciation of the famous musician Ariyakudi Ramanuja Iyengar, with whom ensued an intimate lifelong friendship.

Chowdiah started giving solo recitals in 1913. He was asked to accompany a leading vocalist but when the artiste failed to turn up Chowdiah was requested at least to entertain the audience by just playing *violin*. The effort was so successful, it started the demands for his exclusive *violin* recitals. He was dividing his time between accompanying his guru and others in the vocal concerts and also playing solo when there was demand.

1926 was another turning point in his life. It was during this year he devised his new seven stringed *violin*. It was acclaimed as a highly useful addition to the instrumental wealth of Karnatak music. In recognition of his services to music T. Chowdiah received numerous presents and honours during his eventful life. He was appointed as an Asthana Vidwan by the Maharaja of Mysore in 1939 and was conferred the title of Sangita Ratna in 1940. Mysore Government nominated him as a member of the Legislative Council in 1952 and he served in that capacity for five years. He received the National Award of the Central Sangeet Nataka Akademi in 1955 and was conferred the title 'Sangita Kalanidhi' after presiding over the Thirty-first Music Conference of the Madras Music Academy in 1957. He was conferred the title Ganakala Sindhu after presiding over the Music Conference in Mysore city in 1959 and in the same year he received the annual award of the Mysore State Sangeetha Nataka Akademy. He served on several committees connected with music both on the national and state level and also universities.

Chowdiah was a highly imposing personality. He was wheat brown in complexion, stout in his build and looked through a large piercing pair of eyes. Always clad in spotless white with lace edges, his ears adorned with glittering diamond studs and the forehead covered with vibhuti he immediately suggested a south Indian aristocrat than a musician. His personality had that quality of dominating the concert stage or any gathering where he was present. Even upto the last year of life Chowdiah was in high demand and as a consequence had to be constantly touring. He was a close friend of almost all the leading vidwans of Karnatak music and was even an intimate and confidant of musicians like Chembai Vaidyanatha Bhagavathar, Palghat Mani Iyer etc. There seemed to be an unanimity among all these vidwans that whenever Chowdiah accompanied them the success of the concert was a foregone conclusion. As an accompanist he had studied all the strong and weak points of these vidwans and would never allow the concert to flag. As a soloist he exhibited a delightful and exciting range of the instrumental possibilities and techniques and gave a new and dynamic look to the music he presented. In fact he was a pioneer of the modern trends of *violin* art in Karnatak music. He was acknowledged as an outstanding exponent of *violin* art both on the regional and national levels. Chowdiah was always sympathetic to young musicians and encouraged them by voluntarily supporting them in concerts so that they should have a break in the field. Despite his



busy tours, he found time to impart training to many students. Apart from this he started a teaching institution called 'Ayyanar College of Music' which is still functioning in Bangalore.

Even in the midst of busy occupation he found time to produce and act in a film entitled 'Vani'. It was mostly based on his life story wherein his friends Chembai Vaidyanatha Iyer and Palghat Mani Iyer had also starred. He was a good conversationalist and raconteur and had a wealth of anecdotes about events and personalities in music about most of which he was a personal witness. Chowdiah passed away on 18 January, 1967.

*Mysore T. Chowdiah (Tamil), L.R.V. Amudani-layam publications, Madras; Mysore T. Chowdiah (Kannada), B.V.K. Sastry, I.B.H. Publications, Bangalore-9; Peteelu T. Chowdiah, (Kannada), K. Srinivasa Iyengar, Mysore State Sangeetha Nataka Academy, Bangalore; Mysore T. Chowdiah (English) article in the Illustrated Weekly of India, Bombay by B.V.K. Sastry; Sudha Weekly (Kannada) January 1967.*

B. V. K. SASTRY

## CHOWGULE, V. D. (1915- )

Vishwasrao Dattajirao Chowgule, son of Dattajirao Nathajirao Magdum alias Chowgule was born on 24 August, 1915 at the village of Haldi at a distance of ten miles from Kolhapur (Maharashtra). His mother Parvatibai hailed from village Usgaon near Belgaum.

Dattajirao first joined railways as a guard at Kolhapur but soon resigned in 1905 that appointment and went to Vasco (Goa). He joined Shefford and Co., at Mormugao Harbour and used his spare time for minor enterprises. He established at Sawarde (Goa) in 1916 a factory for supplying Mangalore tiles to Belgaum and from other parts of Goa. It was named as Chowgule and Sons. But it could not work for a long time and was wound up. Vishwasrao was born in 1915 just a year before the founding of the factory. Dattajirao had to earn his livelihood by undertaking some kind of business activity at the Port to supplant his salary received from Shefford and Co. The lack of educational facilities in Vasco and his own uncertain financial position compelled Dattajirao to send his two sons, Laxamanrao and Vishwasrao to their maternal uncle at Belgaum for their school education. Vishwasrao passed his Matriculation Examination from Bennon Smith High School, Belgaum and joined the Karnatak College at Dharwad.

His father was not in a position to meet the expenses of his College education. Vishwasrao returned to Vasco and joined as a tally clerk at Mormugao Harbour. He also helped his father in the working of the Company. Lionards who were shipping agents for Hansa Line offered Shri Vishwasrao his first regular job. He was paid Rs. 55 a month. Mr. Greens of that Company was so pleased with Shri Vishwasrao that he made an offer to make his job permanent. Shri Vishwasrao, however, worked for the Company only for six months. But when he left it, he had acquired a fair knowledge of shipping and the export business. With this experience, Shri Vishwasrao shook off bonds of service once and for all and then decided to organize his own export business.

Shri Vishwasrao started his career in export of various items required by different countries, during the Second World War which broke out in 1939. Portugal being a neutral country, Mormugao Harbour became one of the main outlets for the export of various materials needed on the War Front. The items of teakwood, bamboos and coconut oil in which he traded fetched him a good profit. Shri Vishwasrao also purchased many things in Lisbon (Portugal) and sent them to other countries. The business of export to foreign countries continued till 1946 doing better and better everywhere. Chowgule and Sons was re-born in a new company known as Chowgule and Co. Pvt. Ltd. In 1947 the Company made its first shipment of Goa mineral, fifteen hundred tons of Manganese ore to Czechoslovakia.

India had the largest stocks of Manganese ore next to the U.S.S.R. and the United States were keen on building up stocks of the ore. The war ended and Japan applied herself to re-building her ravaged Steel Industry. In 1939, Mitsui and Co., had exported 1 lakh tons of iron from Goa to Japan and that export was supervised by young Vishwasrao. It was after twelve years that the export of iron ore from Goa to Japan was revived. And this time also Shri Vishwasrao was the first Goan to negotiate through Bird and Co. of Calcutta the export of iron ore from Goa to Japan. The first consignment of iron ore to Japan of nine thousand tons was sent by Shri Vishwasrao who was then only thirty-five. During his visit to Japan in 1951, he entered into an agreement with Japanese firm Messrs Kaku for the first time. This first agreement was like the preamble to the volume of industrial development of Goa. Chowgule's formula had helped not only India, but even its rivals in this trade, Brazil and Australia, in mechanization of their mines and loading of iron ore at harbour.

Shri Vishwasrao was not responsible merely for the opening of export trade in iron ore, in Goa, he also laid the foundation for its modernisation. The mechanization of the Sirigao Mines in 1935 led to the great changes in Goa iron ore export trade. He introduced the parties carrying iron ore across the Mandovi and Zuari rivers. The mechanical ore handling plant established at Mormugao port in 1959 mechanized shipment of iron ore.

Shri Vishwasrao who had been honoured by the title of Knighthood by Portugal in 1953 for mechanization of Sirigao Mines again received in 1959 highest decoration of *Commander* from Portugal for his achievement in the industrial field for mechanization of handling of iron ore at the harbour. Goa's total exports of iron ore in 1974 were one crore and twenty-nine lakhs.

The Sirigaon shipyard became an ideal ship building centre in India. It was due to Shri Vishwasrao's efforts Goa gets the credit for building one thousand tons barges, dredgers and even the first Indian Steel trawlers. He established the first Pelletization Plant in India and the third in the whole world which had far-reaching effects in the field of iron ore industry. He was also the first to introduce the Benefacation of iron ore for improving its quality.

By introducing C & F (cost and freight prices), Shri Vishwasrao opened a new line in the field of shipping activity in Goa. Goa has identified fully with the export oriented Economic Policy of India. The foundation for these developments was laid down by Shri Vishwasrao.

After the liberation of Goa, Vishwasrao established a textile mill, the Arlem Breweries and many other industries and thereby greatly contributed to economic progress in Goa. Shri Vishwasrao's textile mill was the first to be set up in Goa. It will be seen that he has fallen into the habit of scoring first and this was yet one more. He also established the Konkan fisheries with fish processing Plant at Panaji and Ratnagiri and at Veraval in Gujrat. The export of the Konkan fisheries has reached two and a half crores of rupees in value before the slump set in. His other venture was shipping. In 1964, Vishwasrao got his first ship built: It was named as "Maratha Progress", in 1969 came his second ship, "Maratha Providence". The Chowgule Steamship Company started for that purpose their own four ships with a total tonnage of two lakhs. Shri Vishwasrao was twice elected Chairman of the All-India Shipping Council.

The Chowgules established at Margaon Cartybon Pvt. Ltd. for the production of Carbon papers, Type-writer Ribbons, Stamp pads, Telex rolls etc. The

manufacturing of the pesticides was another line in which Shri Chowgule had entered.

Shri Vishwasrao built up his industrial empire within a short span of twenty-five years. He had done it with the help of his four brothers. It has given employment to three thousand persons and the total investment amounts to twenty-five crores.

Vishwasrao's philanthropic activities deserve special mention here. He started publication of Marathi daily, just after the liberation of Goa on 26 January, 1962 named *Gomantak*, which enjoys today the largest circulation of any newspaper in Goa. *Uzwad*, the only Konkani daily in Goa was also a creation of Shri Vishwasrao. His greatest gift to the Goan people is the Arts and Science College at Margao named after his mother Shrimati Parvatibai Chowgule. This was the first college started after the liberation of Goa. In 1963, Shri Vishwasrao established the cultural foundation to run the college and also two High schools at Vasco. The Lok Sabha was told in 1972 that Shri Vishwasrao Chowgule was the wealthiest man in the country. He had declared an estate of Rupees six crores for his individual wealth tax-return. Two of his brothers Shri Laxmanrao and Shri Yeshwantrao figure among the first twenty-five names in the list of the highest tax payers—besides himself. Chowgules are known much for their simplicity in bearing and style of living as for their fabulous wealth. Shri Vishwasrao has been a pioneer in almost every field in Goa from mining to the newspaper industry. His acumen, his courage and most of all his vision carried from success to success. Today he is an industrialist of international status. He is completely a self-made man.

On asked who was his ideal, Shri Vishwasrao replied 'Nobody' and added 'I am product of circumstances'. Opportunities are there in every one's life. Success lies in making the best use of them. His food habits are very simple and regular. With all his tight schedule he manages to find time to play golf. Another favourite recreation of his is Marathi plays. When he is talking he can switch over from one interest to another with ease whether it is business or pleasure.

*An Architect of Modern Goa, Felicitation Volume, presented to Shri Vishwasrao D. Chowgule in 1975.*

**COELHO, GEORGE (DR.) (1896-1971)**

Dr. Coelho was born in a humble middle class Roman Catholic family on 29 January, 1896. He had his early school and college education in Mangalore. He joined the Grant Medical College, Bombay and obtained his M.B.B.S. in 1923. After graduation he practised as a general practitioner for some time. He gradually realised the need for the department of pediatrics since pediatric problems formed 50% of general practice. With this end in view he went to England for further studies and obtained his M.R.C.P. in 1926. Later he went to Paris for a period of eight months for pediatric training under eminent pediatricians like late Professor Marfan. In 1928 he joined the B.J. Hospital for children as its Superintendent and Head of the Department of Pediatrics, Grant Medical College, Bombay.

Single handed he organised the pediatric services at the hospital and established pediatrics as a speciality in the country. For years, he had to work very hard to improve the standard in the subject and upgrade the child health services, education and research. In 1945 his efforts were crowned with success when the College of Physicians and Surgeons instituted a Diploma in Child Health (D.C.H.) in Bombay. In 1946 the University of Bombay introduced a Diploma in Pediatrics (D.Ped) and in 1952 instituted a Degree of M.D. in Pediatrics.

With Dr. Coelho's untiring efforts, the standards of undergraduate and post-graduate education in pediatrics improved rapidly in Bombay. The B.J. Hospital for children became the Mecca of Pediatric Education. Dr. Coelho was an astute clinician, a great teacher and a hard taskmaster. No wonder that under his able guidance and supervision, a large number of pediatricians were trained, and his pupils have become eminent pediatricians all over the country.

In 1939, during an epidemic of poliomyelitis in the city of Bombay, Dr. Coelho himself got an attack of paralytic poliomyelitis, a price he paid for his profession. He was incapacitated with paralysis of the right lower limb and had to move about in a wheel chair for many years. With courage and fortitude he fought his handicap and gradually could walk with a stick.

Dr. Coelho was very punctual and always arrived at the hospital at 9 A.M. and worked daily till 3 P.M.

The College of Physicians and Surgeons of Bombay elected Dr. Coelho as a Fellow in 1934-35 in recognition of his outstanding contributions and professional skill. He served on the College Council

and its various academic committees for many years and was its Vice-President from 1948 to 1951.

Dr. Coelho had a great flair for medical journalism. He started a *Medical Bulletin* in 1932 and later merged this journal into a new one, now known as the *Indian Journal of Medical Sciences*. In 1950, under his leadership, the Association of Pediatricians of India was started with its office in Bombay. He was Chairman of the Governing Council for almost twelve years. He steered the affairs of the Association so well that the Association became a powerful body and was later transformed into an All India Body, known as the Indian Academy of Pediatrics.

Dr. Coelho was a master organiser of the Annual Conferences of the Association, and Pediatrics rose up to a new height at the joint conferences of the various specialist bodies like Physicians, Cardiologists, Neurologists and others.

Dr. Coelho's urge for the spread of knowledge of child health among the laymen was intense. He published a journal *Child Care* for many years. He was also the Editor of the journal of the Association of Physicians of India. Almost at the age of seventy he started a new Pediatric journal, viz., *The Pediatric Clinics of India*. This journal is a boon to the pediatricians, especially to the post-graduate students for the publication of work done in India.

Dr. Coelho served for many years on the Faculty of Medicine and the Academic Council of the University of Bombay, and was also the Dean of the Faculty of Medicine.

For many years Dr. Coelho was the guiding spirit, life and soul of the Association of Physicians of India.

Dr. Coelho retired from the B.J. Hospital for children and the Grant Medical College in 1953, after pioneering and glorious services to these two institutions. He was later appointed as Professor Emeritus at the Grant Medical College.

In spite of his physical inability Dr. Coelho managed to attend the Asian Regional Congress at Singapore and the Pediatric Education Conference in Bangkok in 1958 and was the most respected pediatrician of the group.

In 1961 Dr. Coelho received the Fellowship Award of the Indian Academy of Medical Sciences from Dr. S. Radhakrishnan, then Vice-President of India.

Dr. Coelho was also attached to the Bombay Hospital, Lokmanya Tilak Hospital, Jagjiwan Ram Railway Hospital and the Cama Hospital, as Honorary Pediatrician.

Dr. Coelho was a man of society and attended all social functions. He was the centre of the social.

political and other discussions at these parties.

He was Indian first and last and was very patriotic in his approach.

This pioneer pediatrician of India passed away after an attack of coronary heart disease on 18 May, 1971.

*Journal Pediatric Clinics of India, July 1971; Personal interview.*

V. G. HATAKAR

# COOPER, RUSTAMJI NUSSERWANJI (DR.) (1893-1966)

Rustamji was born on 3 April, 1893 in a middle-class Zoroastrian family at Thane. His father was a Marine Engineer with a big family of nine children, seven daughters and two sons. All received good education and both the sons became well-known doctors. Rustam was educated at the Bharda New High School in Bombay and matriculated with a First Class. He joined the Elphinstone College and passed the previous and the Intermediate Examinations with First Class. He then joined the Grant Medical College and passed his M.B.B.S., receiving a Gold Medal throughout his medical career.

In 1916 Rustam won a United Kingdom Floating Scholarship to study in London. He obtained his F.R.C.S. degree and also the M.S. degree of London. He was the first Indian to get this degree.

On his return after the First World War, Dr. Cooper started his practice in Bombay. In collaboration with Dr. Shirwalkar, he opened the Charak Clinic near Kennedy Bridge. The clinic was later shifted to Land Mansion opposite Charni Road Station.

In 1924 Dr. Cooper was appointed Honorary Surgeon at the Gokuldas Tejpal Hospital. That was the time when the ferment of the nationalist movement had gripped the Indian Medical Profession, and one outcome of it was the establishment of the K.E.M. Hospital and the Seth G.S. Medical College by the Bombay Municipal Corporation in 1926. Dr. Cooper, nationalist as he was, resigned his Government appointment at the G.T. Hospital and joined the new institution as Honorary Surgeon and Lecturer in Surgery, a post he held for twenty-three years until his retirement in 1949.

However, he continued to be very active in the surgical, social and civic life of Bombay. He functioned as Emeritus Lecturer and Consulting

Surgeon to the K.E.M. Hospital and was the Principal Medical Officer and Surgeon-in-Chief in the Bai Jerbai Wadia Hospital for Children.

Teaching was as close to his heart as surgery. His skill with the scalpel was matched by his ability for imparting knowledge as a teacher. He not only endeared himself to his students but also to all his colleagues. They immensely enjoyed his sense of humour. In fact, he was lovingly called Daddy Cooper by one and all, students, staff and colleagues. Right up to his last days, he was a regular and active participant at the surgical staff meetings at the K.E.M. Hospital. The Surgical Society of the Hospital has borne his name as a tribute by the staff, since his retirement in 1949. He was honoured by being elected the President for a second term at the Silver Jubilee Session of the Association of Surgeons of India in 1964.

As Honorary Principal Medical Officer of the Bai Jerbai Wadia Hospital for children, Parel, Bombay, for thirty-seven years and as President of the Nursing Council of India, Dr. Cooper did a great deal to foster the care of children and to raise Nursing standards in the country.

In addition to his own practice and work at the K.E.M. Hospital, Dr. Cooper helped to found the School for Children in need of special care (i.e. for retarded children) at Sewri, Bombay and was its Chairman until his death.

He was Chairman of the J.B. Petit High School for Girls, Fort, Bombay.

He was also closely associated with the Parsi General Hospital and was instrumental in re-organising the Nursing Home section of the hospital.

The Dr. R. N. Cooper Hospital at Santa-Cruz was named after him by the Bombay Municipal Corporation to perpetuate his loving memory.

He was an active Free Mason and was recipient of the title of the Deputy District Grand Master.

He was a deeply religious man and helped many deserving charitable institutions. His skill as an able teacher and eminent surgeon was matched by his humanitarian outlook which surpassed any other considerations in his life. He was indifferent about his professional fees and went out of his way to help the needy, even financially.

Side by side with his profession as a surgeon, Dr. Cooper was fond of photography, painting and music. He played the violin in his school orchestra. His knowledge of literature was fairly deep. He also played golf.

He had just finished his speech at the Eleventh Annual Conference of Indian Medical Association when he had a sudden heart attack. He was removed

to the Northcote Nursing Home where he died after three days i.e. on 5 April, 1966. His funeral at Doongerwadi was the largest this sacred place had ever witnessed, people of different castes and creeds, rich and poor, thronged to pay their last respects to a great human being whose kindness to humanity had become a legend.

*The Times of India*, 6 April 1966; *The Mumbai Samachar* (Gujarati) 6 April 1966; An appeal issued by the Dr. R. N. Cooper Memorial Fund Committee; Personal interview with Dr. Cooper's daughter, Dr. (Mrs.) Gool H. Sethna.

V. G. HATALKAR

### CORREIA-AFONSO, FRANCISCO (1893-1961)

Francisco Correia-Afonso was born of an illustrious Goan Catholic family in Benaolim (Goa) on 17 October, 1893. His father was Roque Correia-Afonso, a leading advocate, patriot and amateur agriculturist, and his mother Claudina Alvares Pacheco. He grew up in a cultured and warm family environment. After completing his primary studies in Portuguese, he was sent to St. Mary's School in Bombay, whence he passed the Matriculation Examination in 1910, standing first in the then Bombay Presidency. He next joined St. Xavier's College, graduating with First Class Honours in English and several scholarships, and in 1916 he obtained the M.A. degree and the Chancellor's Medal of the University of Bombay, completing thereafter his studies for the LL.B. In 1921 he married Luiza de Heredia, by whom he had six children.

Correia-Afonso joined the staff of St. Xavier's College soon after graduation, and taught there until 1924, when he joined the Department of Education of the Government of Bombay as Professor of English at Elphinstone College. Two years later he was transferred to Gujarat College in Ahmedabad, whence he was sent on study-leave to Oxford, from 1927 to 1929. In England he won laurels for his country as the first Indian Librarian (i.e., Vice-President) of the famed Oxford Union and President of the *Indian Majlis*. On his return to India he was moved from Gujarat to Ismail Yusuf College, Jogeshwari, Bombay, then newly opened, where he remained from 1930 to 1945 as Head of the Department of English. In 1945 he became the first Indian Principal of Karnatak College, Dharwar,

where he worked till 1949, when he retired from Government service. But he continued to teach English as Principal of the Rani Parvatidevi College, Belgaum (1949-52) and of Bhavan's College (1952-56). He then gave up administration and returned to his *Alma Mater*, St. Xavier's College, to lecture in English and Portuguese for a few more years. He was greatly appreciated and admired as a teacher.

Besides his college work, Correia-Afonso lectured extensively on cultural and religious themes, organizing debates and symposia which were largely attended. The best period of his life may be said to have been in the thirties, when as President of the Catholic Student's Union he left an indelible impress on the students of that generation with his learning, wit and warmth. He was knighted by Pope Pius XII for his outstanding services to the cause of education, truth and morals. He contributed largely to the secular press in English and Portuguese, published some books, and broadcast extensively over All India Radio, thus meriting a place in the "Gallery of Living Catholic Authors" (U.S.A.) He was a Fellow and Member of the Faculty of Arts and of the Boards of Studies of English and of Modern European Languages of Bombay University. He was on the Governing Body of the Sophia College for Women, Bombay, Chairman of the Board of the Institute of Kannada Research, Dharwar, and a Member of the Board of Appointments of Andhra University. His death on 12 July, 1961 was deeply mourned by his friends and admirers, who set up a Memorial Fund which has presented Bombay University with a scholarship and a debating trophy in his honour.

Francisco Correia-Afonso was endowed with a sharp mind, a genial personality and a rare gift for oratory. He enjoyed the simple things of life, and his special interests were reading and anecdotalage—he always found the *mot juste* for any occasion, and was a most effective and witty speaker. He was a deeply religious man and closely attached to his family. Though he had travelled extensively in Europe, his heart was in his native Goa, which he loved as a true Indian. He took an active part in the movement for the liberation of Goa and was Vice-President of the Goa Liberation Council, but he did not live to see this work bear fruit.

In a tribute to his memory, Professor A.A.A. Fyzee has written : "The great teachers of the past, says Isaiah, teach 'precept upon precept, line upon line'. But Correia-Afonso taught by wit and humour, smile upon smile; and the effect was not less indelible... (He was) a fine teacher, a great orator and a good Catholic"

*The Spirit of Xavier, Bombay, 1922; Plain Living and Plain Thinking, Bombay, 1940; Bread upon the Waters, Bombay, 1968.*

J. CORREIA-AFONSO

# COURTOIS, VICTOR S. J. (FR.) (1907-1960)

Victor Courtois was born in Louvain (Belgium) on 18 September, 1907 and died of sudden heart failure on 21 December, 1960. He joined the Society of Jesus at the age of nineteen and was ordained priest in Kurseong on 21 November, 1939. After India achieved independence he accepted Indian citizenship.

Years before coming to India in 1931, under the influence of the theologian Pierre Charles, S. J., Courtois became especially interested in the culture and religion of the Muslims of India in past and present. Thus already during the time of his higher philosophical and theological studies in the 1930's he began to publish and to build up a scholarly library on Muslim India. He spent two years (1934-36) learning Arabic in Lebanon, and later he learnt Urdu for one year in Kidderpore and in Lucknow, before taking up the teaching of Islamic culture in St. Xavier's College, Calcutta.

At the end of 1944 Courtois joined the newly founded Calcutta Oriental Institute in the Society of Jesus and remained the soul of its Islamic Section till his death in 1960. From the late 1940's onwards he gave much of his time to the Iran Society in Calcutta. For years he served as its President and Vice-President, he organized for it two international symposia and edited the learned papers in two substantial scholarly book publications: the *Al-Biruni Commemoration Volume* (Calcutta, 1951) and the *Avicenna Commemoration Volume* (Calcutta, 1956). After having been writing for many years in the *Quarterly Indo-Iranica* a section named 'The Persian Scene' which gave a glimpse of contemporary Iran in her progress, economically and culturally, he was appointed Editor-in-Chief of the same *Quarterly* shortly before his death. In 1959 the Government of Iran presented him with a Silver Medal.

V. Courtois annually lectured on Islam in a number of theological colleges and seminaries, for instance in Kurseong, Ranchi, Poona and Allahabad. His most lasting contribution, however, probably was the single-handed editing and writing of the *Notes on Islam*, for more than thirteen years. The first

issue of *Notes of Islam* (hereafter *Notes*) appeared on 25 September, 1946, that is before partition and independence. Its subtitle then read: *A Bulletin of Information about Islam with Special Reference to India*. From January 1951 onwards, when the periodical became bi-monthly and appeared in a highly improved fashion, the subtitle read thus: *A Help to a Better Appraisal of Islamic Culture*. It was soon to become a precious instrument for anyone intent upon understanding Islam in general and its evolution in the Indian subcontinent more especially.

The *Notes* were imbued with a decidedly ironic and enlightened spirit of understanding. The editor stressed that controversy and polemics had to be once and for all consigned to the past. Instead, today, we should "vie with the weapons of charity: they conquer without causing harm." (*Notes*, March 1955, p. 1) Courtois set out expressly to imitate the great Catalan philosopher Ramon Llull (d. A.D. 1316) who "studied Islam trying always to discover not what divides but what unites. It is the spirit which must be revived today, a spirit of intellectual fairness and charity." (*Notes*, June 1955, p. 49). In one of his editorials he defined the objective thus: "The *Notes* aim at much more than 'co-existence' between Muslims and non-Muslims—co-existence is only a synonym for toleration, a negative concept. The *Notes* endeavour to bring about mutual esteem, nay brotherly love between Muslims and non-Muslims, be they Hindus, Christians or Jews. It is a brotherly love, indeed, that the common Father of all men, God Almighty, desires to be burning in the hearts of all the members of the big human family". (*Notes*, Dec. 1957, p. 130).

V. Courtois perceived Islam as the international and comprehensive political, social and religious reality it has remained until today. He did not succumb to the temptation, common among scholars, to stress single aspects of the reality of Islam (as e.g. the socio-political or the mystical or the doctrinal) disproportionately, at the cost of other aspects. Nor did he read into Islam the modern Western separation of Church and State. He, further, had a keen perception of the living and dynamic character of Islam and of "the profound revolution which is slowly changing the Muslims' Weltanschauung". (*Notes*, March, 1959, p. 1). Repeatedly he spoke of the "revival of Islam" which he interpreted, already then, as the beginning of "a true Muslim Renaissance" (*Notes*, March, 1951, p. 17). Courtois also reported analytically about Muslim-Christian "conversations" which were actually the beginnings

of what has now developed into the world-wide dialogue movement.

The *Notes on Islam* gained an increasingly wider Muslim and Hindu readership and won international recognition. V. Courtois' work strikes one as having been extremely well-planned and of one piece. There is a remarkable synthesis in his writings of zeal and prudence, of frankness and flexibility, of truthfulness and love. He did not find an immediate successor. With his death the publication of the *Notes on Islam* was discontinued. A few years ago, however, the Islamic Studies Association founded by a group of Indian Catholics, has taken up his legacy by setting out to promote harmonious relations among Christians, Muslims, Hindus and other religio-cultural groups in India by, above all, farthing a true and sympathetic under-

standing of Muslim culture and religion among the Christians of India.

*Notes on Islam. A Quarterly Bulletin of Information about Islam with special Reference to India and Pakistan, 13 volumes, Calcutta, September 1946-October 1960; Mary in Islam, Calcutta, The Oriental Institute, 1954; Al-Biruni and the Pandit (A Playlet), Calcutta, Iran Society, 1952; Hira Lal Chopra, Father Courtois as I know him, Indo-Iranica, XIII, No. 4 (December, 1960), pp. 1-6 (with 7 fotogr. plates); Christian W. Troll S.J., A Pioneer in Christian-Muslim Relations: Victor Courtois, S.J. (1907-1960); Vidyajyoti: Journal of Theological Reflection, 44 (1980), pp. 518-27.*

CHRISTIAN W. TROLL, S. J.



**DABIR KHAN, MAHAMMAD (1909-1972)**

Dabir Khan, the celebrated musician was born in 1909 in a family of talented musicians settled in Rampur State. He had lessons in music even in his boyhood and learnt Dhrupad both in the vocal and instrumental styles from his uncle Mahammad Sagir Khan and from his grandfather Mahammad Wazir Khan of Rampur State.

Dabir Khan represented the great Senia gharana, founded by Mian Tansen and happened to be one of the last leading descendants from the daughter's side.

Khan had a personal collection, rich alike in number and variety, consisting of about three to four hundred ragas and compositions in Dhrupad, Dhamar and Hori. One of his favourite pastimes was to play the Saraswati Veena.

Dabir Khan who had earned great reputation both as an instrumentalist and a vocalist, used to participate in the leading music conferences held in Calcutta and in other important centres of classical music including Tansen Music festival at Gwalior.

He taught Dhrupad and Dhamar in the vocal and instrumental styles and had several illustrious disciples among whom Radhikamohan Moitra, Jnanprakas Ghosh and Maya Mitra deserve special mention.

Dabir Khan's style of both the vocal and instrumental patterns bore the unmistakable impress of the strict Senia tradition in reflecting the various *vanis*. His control over *alap* was remarkable and was true to the best traditions of the *gayaki* of his illustrious *gharana*.

For many years Dabir Khan was connected with the All India Radio, Calcutta and did broadcast both vocal songs, as well as played on the Saraswati Veena throughout his life.

He died at Calcutta on 8 January, 1972 leaving his only son.

*Interview with Professor Santosh Banerjee of the Rabindra Bharati University, a leading disciple of Dabir Khan.*

ARUN BHATTACHARYYA

**DADA CHELLARAM,  
TECKCHAND MANSUKHANI (1904-1964)**

Dada Chellaram Teckchand Mansukhani was born on 3 May, 1904 in Hyderabad, Sind, now in Pakistan. He was the youngest child of his father, Dr. Teckchand and Shrimati Chetibai, his mother, a gentle lady who was deeply religious, daily reading the Jaj Saheb Sukhamani Saheb. Dr. Teckchand ran a private dispensary of his own in Tando Adam. He had an extensive practice and he earned enough to live comfortably with his wife and children.

Even in his boyhood Chellaram made good use of his melodious voice and won impression as a good singer while in school. He could also play on the *harmonium*. He took a leading part in the variety programmes presented on the School Annual Day. In 1922, on completion of his school career, Chellaram joined the Dayaram Jethmal Sind College in Karachi and graduated therefrom in 1926. For the next two years he served as a teacher in Tikalaya in Karachi, simultaneously studying law. He took the LL.B. degree in 1928.

Chellaram was keen on going to London for preparing himself for the I.C.S Examination. The idea, however, could not materialise, as his father insisted that he should marry before he could be permitted to travel abroad. Chellaram thereupon started the practice of law in Karachi. He did not, however, find the legal profession to his taste. He got a job in the Judicial Commissioner's Court, as official assignee in Karachi. He was known as an honest and upright officer who never accepted any bribe nor gift in any form from those who sought his help or favour.

In 1926 Chellaram married Shrimati Gopi Jagtiani. He took a house on Bunder Road Extension in Karachi. As a young man who loved his country, Chellaram was naturally attracted to Gandhiji and his freedom movement. However, as a government employee he could not take any part in it. He started wearing Khadi at home.

Apart from his official duties, what mattered most to Chellaram was the urge he felt within his heart for giving expression to his devotion to religious and moral convictions. He resolved to translate his conviction through songs presented with the aid of the golden, melodious voice which Nature had endowed him with. Soon his fame as a singer of devotional songs—*Kirtans*, spread far and wide. He used to attend the Gur Mandir on Bunder Road Extension at 4.00 P.M. everyday, keeping the fellow-devotees and audience spell-bound. He also ran classes for explaining and expanding the Guruvani. Apart from his office which was the source of his livelihood, the rest of his time was taken up with *Kirtan* and *Guruvani*.

It may be noted here that for the last one hundred years, the Hindus of Sind have mostly been followers of the Sikh faith, though they do not observe the externals of the Sikh religion. Chellaram conformed to the traditional practice.

While at Karachi, Chellaram was widely known and respected for his dedication to *Kirtan* and discourses on *Guruvani*, punctuated with devotional songs. More and more people men, women and children attended the Gur Mandir to listen to his devotional songs with rapt attention.

Dada Chellaram left Karachi after the communal riots of 6 January, 1948. He came over to Delhi where he was appointed Assistant in the Military Wing of the Cabinet Secretariat. He retired from service, aged fifty-five, in May 1959. During the sixteen years of his stay in Delhi, the fame of Chellaram's *Kirtan* spread and his name became almost a household word. Commanding faith and enthusiasm alike, he sincerely believed in the truth and efficacy of each word of Guru Granth Sahib. His mission was to spread the word, the *Nam* amongst the multitude. He acted as a good shepherd ministering to the spiritual needs of his flock. He always practised what he preached and gave away one-tenth of his income in charity. His *Kirtans* were regularly held in Bangla Sahib Gurdwara and in the Geeta Hall of the Birla Mandir, New Delhi.

In 1949 Chellaram founded the Nirgun Balak Mandal (India) and the Nirgun Balak Ashram in Saproon, near Solon, Simla. He spent his last five

years spreading the *Nam* from his Ashram, named after him since his decease.

Dada Chellaram believed in educating both his boys and girls in a liberal manner. All his children are graduates. While he bequeathed the love of *Kirtan* to his children, he expected them to earn their livelihood by following the profession of their choice.

On 7 March, 1964 while returning by car from his *Kirtan* programme in Agra, Dada Chellaram suffered a heart attack. The car was rushed to New Delhi. When taken to a hospital he was declared dead.

*Several Issues of 'Nirgun Sandesh' and 'Nam' (now defunct); Pran Pati Shyam, Nirgun Patra; Jap Sahib; Munhijo Dharam (My Religion); Nit Nam (Regular Discipline).*

P. M. KEWALRAMANI

#### DADHA SIDDHA RAJ (1909- )

Shri Dadha Siddha Raj was born on 12 February, 1909 in Jaipur in an affluent family. He got his education at the Maharaja's High school and the Maharaja's College, Jaipur. He proceeded to Lucknow to get his B.A. from the Canning College in 1928, when he came under the influence of the Youth League and the Students' Union. His simplicity and sincerity left an indelible impression on those who came in contact with him.

He was studying his LL.B. at Allahabad in 1929-30 when he was elected the Vice-President of the Youth League of the city. He became the Vice-President of the Allahabad University Students Union in 1930-31. Thus Shri Dadha entered the politics of the land through the students' movement. He had his M.A. in Political Science from the University of Allahabad in 1930.

Being M.A. LL.B. he was amply qualified to start the struggle of life as an advocate at the Mysore High Court and the Jaipur High Court from 1931 to 1933. In 1934 he shifted to Calcutta, where he was appointed the Secretary, Indian Chamber of Commerce and Industries—the most important association of the industrialists of the country. He was simultaneously Secretary of the Indian Sugar Mills Association, Calcutta. He was blessed with plenty and prosperity due to diligence.

It is very remarkable that Shri Dadha did not engage himself in monetary affairs only but also

devoted himself to the welfare of the Harijans in the capacity of the Secretary, Harijan Uplift Society, Calcutta. He had to perform multifarious duties in the various industrial concerns and to look after the miserable condition of the lowest strata of his countrymen. Consequently he was taken as a member of the Bengal Harijan Board. He edited the *Samaj Sewak* Magazine which aimed at the amelioration of the unfortunate havenots. Thus he started his career of a social reformer.

Shri Dadha is a devout Jain. He was the Editor of the religious magazines—the *Oswal* and the *Tarun Jain*—which did much to awaken the Jain community to the urgent need of social reforms and to persuade it to march with the time so as to join the new world of science and technology. He was in the forefront of the service of his community. Shri Dadha is a reputed writer on the Gandhian thought whose well written articles appeared in the columns of the popular dailies like the *Hindustan Times* of Delhi, the *Amrita Bazar Patrika* and the *Hindustan Standard* of Calcutta. He wielded his pen efficiently in Hindi too as he contributed to the *Tyag Bhumi*, the *Vishal Bharat*, the *Hans* and others of the kind. His goal was merely to reconstruct the superstitious Indian society on the modern lines so as to march with the tide of the day, to liberate the motherland from the foreign yoke in the first instance and to mitigate as far as possible the acute differences between the handful privileged and the teeming paupers of the country ruined by the foreign rule whose sole aim was exploitation.

When the British Government let loose its oppression in 1942, Shri Dadha broke away his lucrative connections with the Indian Chamber of Commerce and Industries, Calcutta to join the Quit India Movement launched by Mahatma Gandhi. He responded to the clarion call of the Mahatma and decided for once to devote himself to the service of the masses for the rest of his life. He was put behind the bars from 1943-45 in Varanasi for his active participation in the 1942 movement in the United Provinces.

Shri Dadha joined the Jaipur State Praja Mandal after 1945 along with the State Peoples' Conference to have democratic governments in the native states. He started the first daily newspaper of Rajasthan in Hindi—the *Lok Vani* from Jaipur in 1946 and was with it upto 1948. He was elected secretary of the Rajputana State Peoples' Conference. When the Praja Mandals merged into the All India National Congress, Shri Dadha became the Secretary, Rajasthan State Congress Committee. He rose to the membership of the All India Congress Committee.

When the Congress had its session at Jaipur in 1948 for the first time in the princely states of Rajputana, Shri Dadha was the joint Secretary of the Reception Committee. However busy Shri Dadha was in the politics, yet he found time to establish Rajasthan Sewak Sangh in 1946 to help the needy.

He was member of the Hira Lal Shastri Cabinet, the first popular government of Rajasthan from 1949 to 1951 as the Minister of Industries and Trade. He was the Chairman Rajasthan Gram Udyog Board, too. When Acharya Vinoba Bhave began his Bhoodan Movement, Shri Dadha resigned from the Congress and entered the Sarvodaya Movement for the economic liberation of the neglected masses. He founded his Sarvodaya Centre at Khenapil to popularise the movement in Rajasthan.

Shri Dadha has been the Trustee of All India Charkha Sangh since 1951. In recognition of his meritorious services he has been the member of the All India Cottage Industries Board, Government of India. He had been the member of the Khadi Gram Udyog Board from 1952 to 1956 and President of the Rajasthan Khadi Sangh (1952-1964). He was the Secretary All India Sarav Sewa Sangh from 1955-60. Being a veteran writer he was the Chairman, Sarav Sewa Sangh Prakashan from 1962 to 1966. He is the editor of the English Weekly *Bhoodan* and Hindi weekly *Bhoodan yug* even today. He has been the Secretary and the Vice-President of the Rajasthan Sewak Sangh and the President of this institution since 1977. He is the President of the Rajasthan Samagar Sewa Sangh. He is the Chairman, Kumarappa Gram Swaraj Sansthan, Jaipur, established in 1967. He engaged himself in the relief activities of the famine stricken Bihar under late Shri Jai Prakash Narain and was the Secretary, the Bihar Relief Committee from 1966 to '68. He was the Chief Secretary, Gram Swamaj Kosh from 1970 to '72. He was the Chairman, Sarat Sewa Sangh from 1972 to 1978. He is the President, Rajasthan Lok Samiti since 1981 and the Vice-President, National Lok Samiti of India since 1982.

Shri Dadha's activities have not been confined to Rajasthan and India only. He has travelled abroad extensively. He went to England and Europe along with Shri Jai Prakash Narain in 1958. He was again in England in 1960-61. In 1962 he visited the Northern and Eastern Africa. He was in Japan, South Korea and Thailand in 1963. He went to Sri Lanka in 1975. He was on world tour visiting Europe, America, Canada, Honolulu and Hongkong in 1980 to popularise the Samagar Kranti views of late Lok Nayak Shri Jai Prakash Narain in the world suffering from the nightmare of atomic warfare.

It is quite evident that Shri Siddha Raj Dadha is the living embodiment of the lofty ideals of Mahatma Gandhi, Acharya Vinoba Bhave and Lok Nayak Jai Prakash Narain, although many people consider them as mere Utopian. His life of selfless devotion to the community is a lesson to nobler efforts and an incentive to service to the country.

*Based on the bio-data supplied by Shri Siddha Raj himself and Shri Suman Joshi's book, Rajasthan me Swatantra Sagram Ke Senani.*

B. D. SHARMA

#### DAGAR, AMINUDDIN (USTAD) (1923- )

The ancestors of Ustad Aminuddin Dagar belonged to the famous Dagar gharana who were singers of a style of dhrupad and dhamar, and settled in Rajasthan after the end of Mughal empire. The gharanas or schools have much importance in music. The distinctive musical style of the teacher was preserved by his disciples and handed down from generation to generation. The teachers of music founded different schools or gharanas with their special styles and technicalities in vocal or instrumental music. In Rajasthan few such schools or gharanas were founded by Court musicians in different parts of the State, chiefly Jaipur, Udaipur, Alwar, Jodhpur and Bikaner. The famous Dagar gharana of the present times developed in the three states of Rajasthan, namely, Jaipur, Udaipur and Alwar. Ustad Aminuddin is the descendant of these dhrupad singers and musicologists of Jaipur of the line of Baba Gopaldas (Imam Bux), his son Bairam Khan and others. Aminuddin's grandfather Allabandekhan Bairam and father late Ustad Nasiruddin Khan Dagar were famous as the doyens of Dhrupadiyas (Dhrupad singers) and Alapiyas (slow tempo improvised prelude to develop melodic characteristics). His uncles were also expert dhrupad singers and *Been* players attached to courts of Jaipur and Udaipur.

Aminuddin was born at Indore in 1923. His elder brother Ustad Moinuddin Dagar, a brilliant exponent of dhrupad dhamar style and Jugalbandi (joint concert) unfortunately died in Bombay in 1966, after an heart attack. He has two younger brothers Zahiruddin and Faiyajuddin. These two younger brothers are also accomplished dhrupad dhamar and Jugalbandi performers. They are known as younger Dagar Brothers as Ustad Moinuddin and Aminuddin have been known as Dagar Brothers.

Aminuddin's father Ustad Nasiruddin Khan died in 1936, when Aminuddin was only thirteen years old. He had his early musical training from his father since the age of five years, and later on in Rajasthan from his uncle Ustad Riazuddin of Jaipur and his father's cousin brother Ustad Ziauddin of Udaipur for about five years apiece and subsequently from his elder brother Moinuddin, whom he regards as his greatest teacher. The musical training of Aminuddin continued for about fifteen years facing many hardships and pecuniary difficulties.

Aminuddin states that ever since he was born, the strains of dhrupad rag in his ears and the music came to him naturally. At the age of eleven he gave his maiden performance with his brother at Bombay in 1934 at the residence of temple priest Gokulnathji Maharaj for about one hour. The performance impressed the audience. During the next fifteen years the popularity of dhrupad had diminished greatly. So Aminuddin with his elder brother thought seriously to bring dhrupad music back to life and popularise it all over India and struggled for years with their fortitude and perseverance and ultimately their joint efforts met with success not only in India but also outside India in foreign countries. Known as Dagar Brothers, Aminuddin with his elder brother, gave a public performance in 1953 in the then most prestigious All Bengal Music Conference at Calcutta and impressed the audience with the charm and beauties of dhrupad. By about 1956, dhrupad had regained its former great glory and began to attract large number of admirers.

In 1956, Aminuddin with his elder brother Moinuddin joined the Shri Ram Bharatkala Kendra at Delhi where they taught students for some years and composed music for dance dramas Malati Madhav, Kumar Sambhava, Shane Avadh, Kathak through the ages, Phaglila and Barkha Bahar. One of these dance dramas Kumar Sambhava was performed before Russian Prime Minister Mr. Nikita Khrushchev when he visited Delhi in 1961. He was so much impressed with the performance that a special invitation was given to the performers. On invitation by Russian Prime Minister, the Dagar Brothers visited the U.S.S.R. in 1961. Along with his elder brother Moinuddin he went to Nepal and gave dhrupad recital performances at the Indian Embassy in presence of King Mahendra and Queen Ratna and other high dignitaries and won great appreciation.

In 1961, he attended with his elder brother the East West Music Conference held in Tokyo as a part of Indian delegation. The Dagar Brothers, in 1964, went on a tour of Italy, West Germany and gave performances at Venice and at Paris at the UNESCO

International festival. After these successful performances Aminuddin came to reside in Calcutta and was appointed Principal, Swar Sangam Birla Academy. In 1971 Aminuddin toured Europe and America and gave forty-five performances independently. He was invited to Iran in 1976 to take part in Sheeraz Festival. In 1978, he gave several performances in Rome. In 1975, he started Ustad Moinuddin Dagar Dhrupad Ashram in Calcutta for teaching and promotion of Dhrupad. Aminuddin is a regular performer at all prestigious music festival conferences, seminars and sammelans. He has received many prestigious awards. His dhrupad dhamar programmes are regularly broadcast by the All India Radio. The Gramophone Company of India has recorded several long-playing records jointly with his elder brother under the name of Dagar Brothers.

Aminuddin has the gift of a very melodious, voluminous voice which has been cultured with rigorous training from his early age of five years, for about fifteen years by his teachers. As such, his vocal performances are unforgettable. His music is very lively and refreshing. He has perfect control over his voice production and sings notes accurately with easy sweet movements over all the three octaves. He makes imaginative and decorous combinations of notes, *alankars*, *gamaks*, *meend*, *murchana*, smooth flowing rhythmic *layakari*, interpretation and exposition of melody of each *raga* by the *Merukhand* principle in traditional style of Dagar gharana to produce an aesthetic, sublime and peaceful effect on the listeners. He regards his music as a sacred offering of a devotee to his God. His *Jugalbandi* records show his deep understanding of the music of his partner.

Although about fifty years old, Aminuddin has a very charming, fresh, attractive, blooming personality with a soft voice. To him cleanliness is next to Godliness. He has fine taste as regards food, dress and decoration. He is very religious and open minded person with nationalistic views. He does not like politics. He is very fond of reading religious and philosophical books and loves music most. He is unmarried.

Aminuddin has helped to rejuvenate and liberate from oblivion the prestigious dhrupad dhamar style of music by his pleasing popular performances. He has helped to revive the old art of *jugalbandi* (joint concert). He has established Moinuddin Khan Dagar Academy at Calcutta, where free training in dhrupad music is given to students to propagate dhrupad. He has been a roving ambassador of

Hindustani music and is helping in creating friendly relationships with other nations of the world.

*Telegraph Weekly* (20 February, '83 Issue); *Journal of Indian Musicological Society*, Vol. II No. 2, 1971, B. L. Sharma, *Listening to Hindustani Music*, Chetan Karnani, 1969; *Bhartiya Sangeet Gharana Itihas—(Bengali)*, Dilip Kumar Mukherji, 1977; *Madhyavarti (Hindi)*—Mohan Nadkarni, 1982; *Sangeetagnô Ke Sansmarah (Hindi)*—Vilayat Hussain Khan, 1959; *Hamare Sangeet Raina (Hindi)*—L. Garg; *Indian Music (English)*—Gramophone Co. 1969.

BANI BANERJEE

### DAGAR, HUSSAINUDDIN.KHAN (1909-1965)

The ancestors of Dagar gharana were Hindus till about the end of 18th century. They had lived and received education and musical training at the holy place Brindavan and its neighbourhood from the great Hindu Acharyas like Swami Haridas and his talented disciples. Their devotion to music was like that of a devotee offering prayers to the creator and was spiritual. Hussainuddin, the fourth and youngest son of famous Ustad Allabande Khan and the youngest brother of the most eminent Dhrupadiya Ustad Nasiruddin Khan had inherited the spirit and all the devotional qualities of his Hindu forefathers.

Hussainuddin was born in 1909 in Rajasthan. He had his early training in music under the guidance of his father Allabande Khan and his elder brother Nasiruddin Khan. He was given the training under the traditional method of "Gurushishya Parampara" of Dagar gharana. This training continued for nearly twenty years and Hussainuddin emerged as a most talented scholarly *Alapiya* and dhrupad dhamar singer. He possessed very melodious, deep voluminous, pliable voice with very wide range. Having mastered the art of voice production and the voice control over notes, *gamaks*, *microtones*, *meend* and art of decorating a melody by note patterns in different subtle forms, he soon carved a high place for himself as an outstanding versatile scholarly dhrupad singer.

Hussainuddin having acquired proficiency in music and great scholarship by the study of texts and treatises on music by musicologists of the old and of his times started on a tour of the Princely States of Rajasthan, where he was offered much honour and court appointments. As the court musician of

Maharaja Jai Singh of Alwar State, he accompanied the Maharaja to Europe, where he remained from 1933 to 1937. During this period of his stay in Europe, he gave many vocal recital performances at many famous cities of Europe and propagated and popularised Hindustani music. His music was called by the European critics as spiritual and divine besides pleasing, attractive, aesthetic and emotional. Hussainuddin considered music to be sacred and divine, while giving a vocal performance he considered himself to be a *sadhak* (devotee) offering his music to the worship of the God. After his return from long stay of five years in Europe Hussainuddin changed to Hindu religion and changed his name to be known in future as Tansen Pande or Satyadev Pande. On coming to Calcutta about 1948, he became connected with West Bengal State Music, Dance and Drama Academy. He was also appointed as the first Senior Professor of dhrupad dhamar at the Rabindra Bharati University at Calcutta, where he served until his death in 1965. He was also visiting professor to various kalakendras and institutions for teaching classical music. His only son, Syeduddin is also an expert dhrupadiya. He also presents performances of joint concert (Jugalbandi) in company of his cousin brother Fahimuddin. Fahimuddin is connected with many music teaching institutions in Calcutta including Sangeet Research Academy, Calcutta. Pandit Tansen Pande was quite popular in the music circle, music conferences and concerts held in West Bengal. He had trained a number of disciples during his nearly sixteen years' stay in Calcutta. Some of his disciples became very popular. In his death in 1965, in Calcutta, the music world lost a saintly, scholarly, highly cultured and a devoted musician. His recorded music is not, however, available in the market.

Gifted with a charming mystic personality, Hussainuddin *alias* Pandit Tansen Pande was a man of very studious habits. He had a great store of knowledge of all the branches of science and art of music. He also knew some Indian and foreign languages. He had a very broad outlook on life and love for all without caste, colour or creed. He was a very religious minded person and his *riaz* (practice of music) lasting for long hours was considered by him as his worship to the creator. He considered music as very sacred. He had the best and most polite and courteous manners. He was always spotlessly dressed with preference to Bengalee style of dress. He was very charitable. He had nationalistic views and did not belong to any party or creed. He was a good composer of songs and had a large number of songs in his collections. He was hospitable and a good host.

The great contribution of Hussainuddin *alias* Tansen Pande or Satyadev Pande was to uplift the position of dhrupad dhamar gayaki and to spread the style and make it popular among music lovers, chiefly in West Bengal.

*Desh Weekly (Bengalee) February, 1966; Birendra Kishore Roy Choudhury, Bharatiya Sangeet Gharanar Itihas, (Bengalee) Dilipkumar Mukherjee, 1977; Sangitago Ke Sansmaran, Vilayat Hussain Khan (Hindi), 1959; Contribution of Rajasthan to Indian Music, B. L. Sharma, Journal of Indian Musicological Society, Baroda, Vol. 2. No. 2. 1971.*

BANI BANERJEE

### DAGAR, MOINUDDIN (USTAD) (1920-1966)

Moinuddin Dagar, the eldest son of the celebrated Court musician Ustad Nasiruddin Khan of Indore was born at Indore in 1920. He had his early musical training under the guidance of his father when he was about five years old. After the death of his father in 1936 at Indore, Moinuddin and his other three brothers went to Rajasthan where they received training from their uncle Ustad Riyazuddin of Jaipur and his father's cousin Ustad Jiyauddin of Udaipur. This training under all kinds of hardships continued for about fifteen years.

Moinuddin Khan, alongwith his younger brother Aminuddin Khan, started giving public performances of joint concerts from 1953 as "The Dagar Brothers". Their first public performance was in the prestigious All Bengal Musical Conference at Calcutta in 1945. Their performance was much appreciated by the music loving audience. By about 1956, dhrupad regained its pristine glory and began to draw large number of admirers into its fold. In 1956, the Dagar Brothers joined Shri Ram Bharati Kalakendra in Delhi where they taught students and composed music for dance dramas like *Malati Madhav*, *Kumara Sambhava*, *Barkha Bahar* and others. In 1960 Moinuddin alongwith his brother Aminuddin went to Nepal for his vocal recital performance. Their concert was attended by the King and Queen of Nepal, who very much appreciated their music. In 1961 the Dagar Brothers attended East-West Music Encounter in Tokyo, Japan as members of the Indian delegation. In 1961 during the visit of Russian Prime Minister Nikita Khrushchev, a show of *Kumara Sambhava* was held in his honour. He was much impressed by the drama and its music. The

other dignitaries present on this occasion were Prime Minister Pandit Nehru, Dr. Radhakrishnan, and the visiting Prime Minister of Finland. On invitation by the Russian Prime Minister the Dagar Brothers visited USSR in 1961 and had a month long tour. The chief attraction was the dance drama Kumara Sambhava with dances choreographed by Birju Maharaj and the music composed by Dagar Brothers. In 1969, Dagar Brothers visited Italy, West Germany and Paris at Unesco International Festival.

Moinuddin was a regular invitee to all important Hindustani music festivals, conferences, sammelans and samarohas. He was a regular performer of dhrupad and dhamar at Tansen Festival at Gwalior and Swami Haridas Sangeet Sammelan at Mathura. He frequently broadcast dhrupad and dhamar style of music from All India Radio.

The Gramophone Company of India has also recorded his long-play record. In company with his younger brother Nasir Aminuddin Dagar long-play record EALP 1291 of Raga Darbari Kanada, (Alap) and raga Darbari Kanada and dhamar and Raga Adana (dhrupad) was recorded by the Gramophone Company. This jugalbandi record is very popular.

On account of hard and rigorous training under the care of his father from ten to fifteen hours daily and after the death of his father in 1936 for about ten years from his uncles at Jaipur and Udaipur Moinuddin was groomed as an accomplished exponent of prestigious dhrupad and dhamar style of Hindustani music in the best traditions of the Dagar gharana. Dhrupad and dhamar styles of music are very difficult to master but Moinuddin with his intense perseverance and determination became an eminent and erudite dhrupad singer. He was gifted by God with a very melodious, deep, voluminous, vigorous and flexible voice which is essential for dhrupad singing. By rigorous practice he had acquired a perfect voice control and voice production with mastery over notes and easy movements in all the three octaves. He made creative use of tala, laya, swar, words by gamak, meend, murchana, cajoling of notes, rhythmic layakari and thus expressed his individuality. His interpretation of melody made each raga appear perennially fresh. He had a remarkable sense of continuity in his voice production which art he brought to great height. His practice of elaboration of raga was done by *Merukhand* principle of permutation and interpolation of notes, note movement like Andolan, Lahak Ang, Hadak Ang, etc. He specialized in alap, dhrupad and dhamar. He made use of the only surviving *Dagarvani* style of rendering dhrupad which according to Moinuddin seeks to

communicate with God, in the language of God. He regarded his singing with great reverence and considered it as an offering of worship to the Almighty. So the themes of his recitals were mostly religious in praise of the Creator and God. In the beginning of alap words like Ta, Na, Ri, Da, are sung to express the raga. These words called Nom Tom and are supposed to be prayer words to God. He laid great emphasis on swar, laya, tal, raga, voice production, correct pronunciation and Sudha Mudra and the transition of one note to another with an absence of jerks or breaks. The majesty, spaciousness of his voice and use of melodic ornamentation creating the dominant sentiment of raga and ultimate culmination of note in serene contemplative manner produced effective aesthetic atmosphere which led listeners to a blissful experience. Alongwith technical precision Moinuddin paid great regard to more profound realities of presentation. He was full of feelings and had no mannerisms. Moinuddin alongwith his younger brother Aminuddin made joint concert called Jugalbandi popular. He was honoured by various musical societies, both in India and abroad. His death due to heart attack at Bombay in 1966 when he was only forty-seven years of age was a very tragic happening in the annals of Hindustani music.

Fair complexioned Moinuddin was gifted with a very charming, benevolent, amiable personality. He had graceful charming manners coupled with the art of conversation. He was always found in spotless clean white dress. He had a charitable disposition and always helped those who came to him for succour. He was a very religious minded person. He had nationalistic views.

The great contribution of Moinuddin is that he revived the taste of public and music lovers in the dhrupad dhamar style of music which had very much declined since about 1940. He was instrumental with the help of his younger brother in establishing dhrupad dhamar form of music to its pristine glory. He is also instrumental in popularizing Jugalbandi, the joint concert.

The Dagar Sangeet Shiksha Mandir started in Calcutta in 1975 to impart training to students for the promotion of dhrupad will be a permanent memorial of Moinuddin Khan for the revival of dhrupad, our old classical music.

*Listening to Hindustani Music (Chetan Karnani, 1969); Journal of Indian Musicological Society, Vol. 2, No. 2, 1971; Telegraph Weekly of 20 February, 1983 issue; Bhartiya Sangeete Gharana Itihas, Dilipkumar Mukhopadhyaya, 1977, (Bengali); Sangeetgyu*



*Ke Sansmaran, Vilayat Hussain Khan, 1959 (Hindi); Hamare Sangeet Ratna, L. Garg, 1969 (Hindi); Dhrupad Seminar, A. C. Pandya.*

BANI BANERJEE

# **DAGAR, NASIRUDDIN KHAN, (USTAD) (1889-1936)**

Well renowned noted Mohamed Jan Khan, a descendant from the lineage of Baba Gopaldas (Imam Khan) was the court musician attached to the court of Jaipur State. He had two sons, Jakiruddin and Allabande Khan who were later on employed as court musicians at Udaipur and Alwar States respectively. Both these brothers earned All India fame as top-class singers of dhrupad dhamar and joint concert called, Jugalbandi. This art of Jugalbandi singing is difficult of accomplishment and requires patient long practice and mutual understanding between the two performing partners. Allabande Khan had four sons, Nasiruddin, Rahimuddin, Imamuddin and Hussainuddin alias Tansen Satyadev Pande. Among the four sons of Allabande Khan, the eldest Nasiruddin was the most talented and earned an All India fame as an unparalleled master of dhrupad and alap.

Nasiruddin was born in 1889 at Alwar in Rajasthan, where his father Allabande Khan served as a court musician. From the age of five years, Nasiruddin was given music training by his father in the Dagar Gharana style of Gurushishya Parampara—a direct method of teaching, dependent upon hearing of music and understanding the spirit and nuances which cannot be written down or learnt from books. He also received training from his uncles Jakiruddin of Udaipur and Inayat Khan of Jaipur. For more than twenty years, Nasiruddin daily practised for fifteen to sixteen hours.

After having prepared himself in the art and science, for he was a great reader, he started to accompany his illustrious father on various All India and State Music Conferences. His vocal recital performance at the first All India Music Conference held at Baroda in 1916 made good impression on the music stalwarts and the music lovers. His performance in 1924 at Ahmedabad in the Sangeet Sammelan arranged by Pandit V. D. Paluskar and his performance at the Fourth All India Music Conference held at Lucknow in 1924, established him as a distinguished exponent of dhrupad and alap. He was awarded many honours and titles like

'Sangeetratna', 'Sangeet Ratnakar' and others. It is most unfortunate that no recorded music of Nasiruddin is available.

Gifted with a deep melodious, voluminous, flexible and vigorous voice, with complete mastery over voice production, voice control over Swars and Shrutis (Microtones), clear pronunciation of notes, profusion of gamaks (graces), sweet meend, and measured layakari, Nasiruddin would start the alap, which he considered as a sacred offering to the Creator. His alapchhari was so graceful, melodious and charming that he was called as the doyen of alapiyas. His notes were accurate. His development of a raga was orthodox. He elaborated and embellished the raga by the principle of Merukhand method. He would build the edifice of the raga note by note, balanced musical phrases and alankars, sweetly gliding over notes with limitless range of tonal subtleties and sensitive voice which ranged with ease over all the three octaves, combined with aesthetic and emotional appeal made his music oceanic. For sheer majesty and spaciousness, virtuosity and brilliant layakari in the Dagarbani style he was unique. He possessed the clear sense of construction of a raga and the architectonics of the master builder. In 1926, after the establishment of the then Morris College of Music at Lucknow, Pandit Vishnu Narayan Bhattachande, the most learned musicologist and the musical missionary, having judged the outstanding quality, proficiency and ability of Nasiruddin had requested him to join the staff of Morris College of Music, now known as Bhattachande Sangeet Mahavidyalaya. Ustad Nasiruddin died of diabetic coma at Indore in 1936 at the age of forty-seven. In his death the world of classical Hindustani music lost a precious jewel of prestigious Dhrupad heritage.

He left behind four sons—Moinuddin, Aminuddin, Zahiruddin and Faiyuddin. Unfortunately Moinuddin died at Bombay in 1966 of severe heart attack. Allabande Khan and Nasiruddin Khan had lived in Calcutta and now the sons of Nasiruddin have made a permanent home in Calcutta. To commemorate the memory of Late Moinuddin, an institution for teaching Dagar-gharana dhrupad dhamar music called Ustad Moinuddin Dagar Dhrupad Sangeet Ashram has been established in Calcutta since 1975. The three living sons of Nasiruddin are all expert Dhrupadiyas.

Nasiruddin had a grand majestic robust personality. He looked serene and contemplative. He was always neatly dressed. With his grand personality dressed in black sherwani and Rajasthani style turban, when he entered the audience hall there

would be pindrop silence in the hall. He was very courteous and polite in his manners.

He was a man of few words and this fact of his nature made some people allege that he was an egoist. He was completely devoted to his music, so much so that when he was unconscious due to diabetic coma, he moved his legs and hands in correct tal. He did not associate himself with any political, sectional and disruptive creed. He was a very religious minded person. His ancestors were Hindus and he observed many Hindu customs.

The great contribution of Nasiruddin to Hindustani classical music is that he elevated dhrupad dhamar style of music to its pristine glorious position and made it popular in music conferences and among connoisseurs of classical music.

*Listening to Hindustani Music, Chetan Karnani 1976; Aspects of Indian Music, Publication Division, Government of India, 1963; Journal of Indian Musicological Society, Vol. 2 No. 2 1971, Baroda; Bharatiya Sangeete Gharanar Itihas, Dilip Kumar Mukhopadhyaya (Bengali); Amrit Weekly (Bengali, 1977); Bhrammamanya (Bengali), Dilip Kumar Roy; Sangeetago Ke Sansmaran, Vilayat Hussain Khan (Hindi); Hamare Sangeet Ratna (Hindi), L. N. Garg.*

BANI BANERJEE

## DAGAR, RAHIMUDDIN KHAN (1904-1975)

For nearly two hundred years, from the time of Baba Gopaldas (Imam Khan) of the house of Dagar gharana, many brilliant exponents of Dagar Vani style of presenting alap, dhrupad dhamar and playing of *Been* (Veena) have enriched the treasure of Hindustani music. Prominent among these luminaries are the stalwarts like Ustad Allabande Khan, his sons and grandsons.

Ustad Rahimuddin Khan, the second son of Ustad Allabande Khan of the court of Maharaja of Alwar, was born at Udaipur in 1904. He came from a distinguished family which was renowned for its traditional background of scholarship, wide knowledge and the science of musicology. He received training at an early age from his father Ustad Allabande Khan, uncle Zakiruddin Khan of Udaipur and his elder brother Ustad Nasiruddin, the doyen of Alapiyas of his days. He was of a very painstaking and studious nature with keen desire to know the

background and history of music, origin of ragas and the evolution of other forms of music. He was a good scholar of Sanskrit and knew few other Indian languages. The training given to Rahimuddin Khan by his father and others was on the family line of Gurushishya Parampara where the training is given by the teacher face to face with the disciple, so that the disciple can really understand the correct, clear pronunciation, accurate expression and methods of presentation of melody which cannot be learnt from books. He mastered the numerous types of alankara, gamaks, meend and the "Merukhand" process of embellishing and elaborating a melody by permutation and combination of notes in ascending-descending scales, merging of one swar (note) into another without a break or jerk and the architectonic of building the edifice of the raga note by note. He also received thorough training in playing *Been* (Veena), our ancient musical stringed instrument from his uncle Zakiruddin Khan of Udaipur and by hard constant practice became an expert Beenkar (Beenplayer), instrumentalist of repute.

After having acquired the science and practical art of rendering alap, dhrupad, dhamar in Dagar Vani style, like his elders, Rahimuddin started giving vocal recital performances in almost all famous music conferences, Sangeet samarohas, musical festivals and All India Radio broadcasts and concerts. The sweet smooth cadences of his alap, fine deep voluminous voice of good range, control over voice production notes, gamaks, murchana and other artifices of embellishing the raga he soon made a name for himself as a versatile artist and accomplished dhrupadiya (dhrupad singer). He also used to render dhamar with equal grace, virtuosity and poise. His skilful mastery over playing *Been*, which is very difficult to acquire and requires long, persistent practice was superb. On *Been* he played each note distinctly and powerfully with grace. His art was not only melodious and pleasing but had the vividness of tone. His command of rhythm was unique. He served for a number of years as court musician to darbars of Udaipur, Jaipur, Alwar and Indore. He was also connected with the All India Radio. With his knowledge of Western music, he assisted the All India Radio in orchestral compositions and vadya vrinda broadcasts. For about fifteen years he was on the teaching staff of Bhatkhande Sangeet Mahavidyalaya, Lucknow. He was also invited as Visiting Professor of dhrupad dhamar, by various music teaching institutions. He was awarded title of *Padma Bhushan* and other honours. The Sangeet Natak Akademi, Delhi Award was given to Rahimuddin for his services to Hindustani music in

1964. His death in 1975 was a great loss to our ancient dhrupad and *Been* playing heritage. He was a good composer of songs. He had a big collection of songs of old master musicians. Unfortunately his recorded music is not available in the market.

Tall, well nourished, with longish growth of hair on a frontal bald head Rahimuddin was very simple in his dress and manners with a saintly genial personality. He was extremely particular about cleanliness. He did not prefer to add prefix "Ustad" before his name. Although he was a very learned man, he did not like showmanship or exhibit any kind of mannerisms and pedantry. He was a classicist by training and temperament and strictly followed all the rules prescribed for the presentation of dhrupad and *Been* playing. Due to his profound knowledge of Sanskrit he could render Sanskrit slokas in dhrupad style. As such he was frequently invited by Dr. Sampuranand, the then Chief Minister of Uttar Pradesh, a great Sanskrit scholar, to listen to Sanskrit slokas rendering in dhrupad style by Rahimuddin. He was very social. He was a very religious minded person with charitable disposition. He did not subscribe to any political and sectional creeds. His only son Ustad Fahimuddin Khan, also a versatile musician and *Beenkar*, has been on the staff of Rabindra Bharati University, Calcutta and other music teaching institutions.

The great contribution of Rahimuddin Khan in the field of music is that he established the prime position and popularity of dhrupad dhamar style and *Been* playing in music in All India conferences and made them popular.

*Bharatiya Sangeete Gharanar Itihas*, Dilipkumar Mukherjee, 1977 (Bengali); *Hamare Sangeet Ratna*, L. N. Garg, (Hindi), 1969; *Sangeetagy Ke Sansmaran*, Vilayat Hussain Khan (Hindi), 1959; *Radio Sangeet Sammelan Booklet* 1955, (English.); *Contribution of Rajasthan to Indian Music*, B. L. Sharma; *Journal of Indian Musicological Society*, Baroda; Vol. 2. No. 2., 1971; *Hindustani Music in Rajasthan*, Mohan Nudkarni; *Illustrated Weekly*, 5 July, 1980; *Letter No. 6948 dated 30 October, 1982 from Secretary, Sangeet Natak Akademy*, New Delhi, W. Writer; *Desh Weekly*, (Bengali), Birendra Kishore Roy Chowdhury, 26 February 1966.

BANI BANERJEE

DAJI, HOMI F. (1926- )

Homi Daji was born on 5 September, 1926 in a Parsi middle class family domiciled at Indore. He

was educated mostly at Indore. He passed M.A. in History and LL.B. from Holkar College, Indore as a regular student and took active part in College debates winning several medals and prizes.

Daji was married in May 1950 to Perin, a brilliant Parsi girl of middle class family of Indore. He has two children. His son Rusi was born in July 1951. He is now an Advocate of the Indore Bar. His daughter Roshni was born in August 1952. She is a Lady Doctor who did her Medical Course from Peoples' Friendship University of Moscow.

Daji adopted the profession of a lawyer and he soon became a leading advocate of the Indore Bar. He mainly advocated the cases of oppressed labourers and workers.

He joined the Trade Union Movement and the Communist Party of India. He also took an active part in Quit India Movement in 1942.

Daji represented India in Soviet Union Trade Union Delegation in 1957 and in Cuba as a Delegate in the Tri-Continental Congress. He was elected as representative of Madhya Pradesh Vidhan Sabha in 1957. He worked as Member of Parliament from 1962 to 1967. He was the President of All India Telegraph and Engineering Employees Union in 1963. In 1962 at the time of China's invasion he was one of the delegates representing India in the Foreign Ministers' Conference. In 1972 he was again elected as a member of the Madhya Pradesh Vidhan Sabha from Indore. In 1973 he was a delegate to the World Peace Conference at Moscow. He worked as Chairman of Public Accounts Committee of Madhya Pradesh Vidhan Sabha during 1976-77. He represented All India Trade Union Conference at the Yugoslavian Trade Union Conference and at a Seminar on Development held in Belgrade in 1978. He was a member of the Presidium of the Afro-Asian Solidarity Organisation held at Hanoi in 1979. At present he is the Vice-President of India Trade Union conference. He is associated with it since several years as Secretary of the Madhya Pradesh State Council of Communist Party of India and as a member of the Central Executive Committee of the Communist Party in India.

Daji is a writer of several pamphlets on topics like the Role of Foreign Capital in India, Indo-Soviet collaboration etc. He addressed several Trade Union meetings throughout India. His main aim is the establishment of Socialism in India. He is devoting his life and career to the cause of the Communist party in India and for the development of Trade Union Movement.

*Directory of Madhya Pradesh Vidhan Sabha Members; Directory of Lok Sabha Members; Personal Interviews; Articles in Newspapers like Nai Dunia, Indore; Swadesh, Indore; M. P. Chronicle, Bhopal; I.N.T.U.C. Magazine, Indore.*

K. L. SRIVASTAVA

#### DAMODARAM, SANJIVAYYA (1921-1972)

Born on 14 February, 1921 in Peddapadu village (Kurnool district, Andhra Pradesh) in a poor and uneducated Harijan family to Muniyya and Sunkulamma, Sanjivayya lost his father on the third day of his birth. In spite of being haunted by poverty, Sunkulamma brought up the boy with all affection and attention. Those formative years influenced the mind and character of Sanjivayya.

Sanjivayya had school education at Peddapadu and Kurnool. In 1938 he joined the Arts College, Anantapur as a student in intermediate and in 1942 he took his B.A. degree from the same college. Financial difficulties prevented him from continuing his studies further. So after working in the Civil Supplies Department, he joined the Madras Law College. After getting his Law degree he enrolled himself as an advocate in the High Court of Madras in 1950. On 7 May, 1954 Sanjivayya married Krishnaveni, a native of Secunderabad and had a daughter.

He entered the political arena in 1950 as a nominated member of the Constituent Assembly. In the first General Elections held in 1952 he was elected from Kurnool to the legislature of the composite Madras State and joined the Cabinet of Rajaji as the Minister for Co-operation and Housing. Since then he was almost continuously in ministerial office till 1971 and left the imprint of his dynamic and progressive personality on all the departments he was in charge of. He was the Minister for Social Welfare and Health in the Cabinet of T. Prakasam (October 1953); Minister for Transport, Commercial Taxes, Co-operation and Law in the Cabinet of Dr. B. Gopala Reddi (March 1955); Minister for Labour, Local Bodies, Social Welfare, Co-operation and Religious Endowments in the Cabinet of N. Sanjeeva Reddy (November 1956); Chief Minister (January 1960); Union Minister for Labour (January 1964); Union Minister for Industry (January 1966); and Union Minister for Labour (February 1970). In between he was the President of Indian National

Congress (May 1962) for a period of about two years. In May 1971 he became the President of Indian National Congress for the second time. He continued in that office till his death on 7 May, 1972, due to heart attack.

His whole career was a record of self-confidence, courage and dedication. His concern and commitment for the welfare of the weaker sections in the society was genuine and sincere. Politically he was a staunch follower of Democratic Socialism. Strict enforcement of the principle of reservation, enactment and implementation of Land Ceiling Act, constitution of three separate Corporations for Heavy Industries, Small-scale Industries and Mining, introduction of the Scheme of Old Age Pension, constitution of wage boards and promotion schemes for Harijans were some of his special achievements as the Chief Minister of Andhra Pradesh. As Union Labour Minister he made the payment of bonus compulsory to the industrial labour and he was hailed as 'Bonus Sanjivayya'. As the President of the National Congress he laid down a policy that weaker sections, minorities and women should gain ground and accordingly they were allotted the maximum number of seats in all the states.

Sanjivayya was a lover and promoter of literature and used to recite poems. Under his patronage the First All India Telugu Writers' Conference was held in 1960. He was always ready to help the cause of literary and cultural development in the State.

Sanjivayya was a man of strong convictions though amiable in temperament. He was a great leader of the Congress Party and a patriot of outstanding calibre. He will be remembered especially as the champion of the weaker sections.

*Personal interview of the Contributor with A. Chakrapani, Advocate, Hyderabad; Sanjivayya First Death Anniversary Souvenir*

M. S. R. ANJANEYULU

#### DANDAVATE, MADHU

—See under Madhu Dandavate

#### DANDEKAR, RAMCHANDRA NARAYAN (DR.) (1909- )

Dr. Ramchandra Narayan Dandekar was born on 17 March, 1909, at Satara in the Maharashtra State.

For his college studies he joined the Willingdon College at Sangli (Maharashtra) in 1925, but migrated, after his Intermediate Examination, to the Deccan College of Poona, in 1927. After completing

his B.A. in 1929 he continued his studies and got his M.A. with Sanskrit from the University of Bombay in 1931, securing a first rank in the subject. In 1933 he repeated the same brilliant performance by passing his M.A. degree again with Ancient Indian Culture of the same University. Dandekar then proceeded to Germany for further studies and got his Ph.D. in 1938 from the Heidelberg University. While in Germany, he obtained the Friedrich Ruckert Stipendiary, Deutsche Akademie during 1936-37 and the Alexander von Humboldt Stipendiary in 1937-38.

Dandekar's educational progress was very rapid under the inspiring guidance of the late Dr. S. K. Belvalkar whom he regards as his real *guru*.

After returning from Germany, Dandekar continued to teach Sanskrit and Ancient Indian Culture at the Fergusson College of Poona where he started as a Professor in 1932. He became a Life Member of the Deccan Education Society, Poona, in 1940, and its Secretary in 1945. After having served the Society with great distinction till 1950, Dr. Dandekar joined the University of Poona as Professor and Head of the Department of Sanskrit and Prakrit Languages, which post he held till his retirement in 1969. While holding this tenure of office, he became the Dean of the Faculty of Arts, University of Poona from 1959 to 1965 and held the charge as Vice-Chancellor of the University for some time in 1961. From 1964 to 1974 he was also the Director of the Centre of Advanced Study in Sanskrit, University of Poona.

Dr. Dandekar has been an academic and an administrator of a very high calibre. Being actively associated with most of the important local, regional, national and international organisations working in the field of Sanskrit, Indology and Orientalology, he has been living a very busy and fruitful life. His selfless work as Honorary Secretary of the Bhandarkar Oriental Research Institute and as General Secretary of the All India Oriental Conference for more than forty years, deserve a special mention. Association with several Indian and foreign universities in different capacities and as a participator in learned national and international conferences and committee meetings, he has been extensively and frequently travelling not only throughout India but also in Europe, U.S.S.R., U.S.A., South East Asia, Japan, Australia, Brazil, Mexico, Venezuela, etc. He attended, for example, sessions of the International Congress of Orientalists held at Paris (1948), Istanbul (1951), Cambridge (1954), Moscow (1960), Ann Arbor (1967), Canberra (1971), Paris (1973), and Mexico (1976).

He had also the privilege to participate in sessions of the International Congress for the History of Religions held at Tokyo in 1958, at Claremont in 1965 and at Lancaster in 1975. Besides attending the International Congress FILIM Session at New York (1963), Dr. Dandekar had also to participate twice in the sessions of the World Sanskrit Conference at Toronto (1975) and Paris (1979).

Dr. Dandekar had the honour and distinction to preside over the Ancient History Section of the Tenth Indian History Congress, the Vedic Section of the Fourteenth All-India Oriental Conference, the Indological Sections at the Twenty-third, Twenty-fifth and Twenty-seventh International Congress of Orientalists and the World Sanskrit Conference at Weimar (1979) and Varanasi (1981).

Dr. Dandekar had a unique opportunity to serve the International Council for Philosophy and Humanistic Studies, UNESCO, as its Vice-President, from 1955 to 1961; the International Congress of Orientalists as its Executive Committee Member from 1967 to 1976, and the International Union of Orientalists as its Vice-President in 1954. He also worked as Honorary Member of the French Academy of Far Eastern Studies (1949), as Charter Member of the International University Foundation (1957), as Member of the Academy of Human Rights (1957), as Secretary (Academic) of the Organising Committee of the Twenty-sixth International Congress of Orientalists, New Delhi (1964), and as Member of the Organizing Committee of the First International Sanskrit Conference, New Delhi (1972).

At the national level Professor Dandekar has been a Member-Secretary of the Sanskrit Commission, Government of India; Vice-President of the Linguistic Society of India; Member of the Rashtriya Sanstha, Ministry of Education, Government of India; Member of the Indian Council for Cultural Relations (General Council); Member of the Indian National Commission for Co-operation with UNESCO; Member of the Central Advisory Board for Archaeology, Ministry of Education, Government of India; Member of the Executive Committee of the Indian History Congress; Member of the Executive Committee of the Sahitya Akademi (General Council); Member of the Indian Institute of Advanced Study, Simla; and Member of the Academic Committee of the National Archives Board of Nepal.

At the state level, Professor Dandekar was appointed a Member of the Maharashtra State Board of Literature and Culture, and a Member of the Language Advisory Board, Maharashtra State

Professor Dandekar has served also on various committees of different universities. He was a Member of the Executive Council of the University of Poona, a Member of the Sista Parishad of the Varanaseya Sanskrit Vishvavidyalaya, a Member of the Executive Council of the Banaras Hindu University, and a Member of the Sino-Indian Cultural Society of Santiniketan.

Dr. Dandekar has been accorded civic reception by Poona Municipal Corporation on 3 April, 1967, and by Great Bombay Municipal Corporation on 11 July, 1968. On completion of sixty years of a very busy academic life on 17 March 1969, Professor Dandekar was felicitated by his colleagues at the Centre of Advanced Study in Sanskrit at the University of Poona, by offering him a Felicitation Volume as a literary tribute and token on their genuine love and esteem for him.

The Professor, however, had the unique honour for being awarded *Padma Bhushan* by the President of India, 'Vacaspati' (D. Litt. *Honoris causa*) by the Sampurnananda Sanskrit Vishvavidyalaya, Varanasi; 'Mahamahopadhyaya' by the Akhila Bharatiya Pandit Mahaparisad, Varanasi; 'Gaveshana Ratna' by the Manipuri Sahitya Parishad; 'Honorary Member', by the Societe Asiatique, Paris; 'Honorary Member' by the Ecole Francaise d'Extreme Orient, Paris; 'Kane Gold Medal' by the Asiatic Society of Bombay; 'Silver Medallion' by the All India Oriental Conference; 'Tamrapatra' of Honour and 'Silver Medallions' by the Bhandarkar Oriental Research Institute, Poona; 'Visista Puraskara' by the Uttara Pradesh Sanskrit Academy, and 'D. Litt. (*Honoris causa*)' by the Banaras Hindu University, Varanasi.

Now in his Seventy-fifth year, Professor Ramchandra Dandekar is Emeritus Professor of Sanskrit, University of Poona; Honorary Secretary, Bhandarkar Oriental Research Institute, Poona; General Secretary, All India Oriental Conference; President, International Association of Sanskrit Studies; President, International Union for Oriental and Asian Studies; and President, World Sanskrit Conference.

A renowned Orientologist, a prolific writer, and a Sanskrit scholar to the core, Professor Ramchandra Narayan Dandekar is a rare academic of whom, not only India, but any country in the world would be justly proud.

*Professor R. N. Dandekar Felicitation Volume, Centre of Advanced Study in Sanskrit, University of Poona, 1969.*

L. B. KENNY

## DANG, SATYA PAL (1920- )

Satya Pal Dang, politician and labour leader was born on 4 October, 1920 at Ram Nagar, district Gujranwala (now in Pakistan). His father Sh. Gian Chand Dang was a small landlord, who was kind to the poor and needy and provided free medical aid and advice to them. Philanthropic habits of his father instilled in him the spirit of social service. His father was elected as the Vice-President of the local Municipal Committee. Their house was situated at the centre, one side a Muslim Mohalla and on the other there was a Hindu Mohalla. Their family had friends in both. Satyapal developed a non-communal outlook from the early years of life. His mother Satwanti was not highly educated but had a broad and liberal outlook. Thus he inherited public spirit from his father and liberality from his mother.

He passed his Middle School Examination from Government High School, Ram Nagar. Since there was no high school there, he did his Matriculation from Dayanand Anglo-Sanskrit High School, Lyallpur and Intermediate from Government College, Lyallpur. After this he passed B.A. from Government College, Lahore. Thereafter, he joined DAV College, Lahore and later on in 1944, School of Economics, Bombay University, Bombay. But he never passed his M.A. He was a good student and got government scholarship. He was also a good debator but poor in sports and games.

The years of his youth were hectic years when the national movement was catching up. His eldest brother Mehar Chand Dang was a nationalist and under his influence he developed strong anti-British views and started wearing Khadi at a very young age. He fasted the whole day when Bhagat Singh was hanged. As a student at Government College, Lyallpur, he took a leading part in organising Students Federation and a strike against the Detention system. Gradually, he developed leftist views and became a supporter of Nehru vis-a-vis Gandhi and then of Subhas Bose. At Lahore he took active part in the students' movement, became General Secretary of Lahore Students Union and then of the Punjab Students Federation. He joined CPI in 1941 and has been its member since then. During the Bengal famine, he joined AISF delegation to Dacca and on return reported to students in Punjab on the Bengal famine. Lot of

relief was collected and sent. He was either General Secretary or President of the All India Students Federation for a number of years. He undertook extensive tours in Telengana on behalf of the AISF, when CPI led armed struggle against the Nizam was going on there. Satya Pal reported on it through speeches and articles etc. to the students in the country. Later he attended the first World Youth Festival held in Prague in 1947 on behalf of the AISF and participated in the meetings of leading organs of the International Union of students. He was elected Vice-President of World Federation of Democratic Youth, worked underground for two years, 1949-51. He left the students' movement in 1952 and decided to work at Chheharata (Amritsar, Punjab), on the Trade Union Front. He was elected Member and then President of Municipal Committee, Chheharata in 1953 and was President till 1965, when he resigned due to the pressure of work. This Committee was generally considered as one of the best run committees in the State and adopted altogether new policies. He was elected Member of the Punjab Assembly in 1967, defeating the then Chief Minister Giani Gurmukh Singh Mussafar, was a Cabinet Minister in the United Front Government led by Gurnam Singh, which fell in 1967, was re-elected MLA in 1969, 1972 and in 1977, was leader of the CPI group in Assembly all these years. He was defeated in 1980.

He has been a Member of the National Council of the CPI for the last fourteen years. He is also a Member of the Secretariat of the Punjab State Council of the CPI. At present, he is Vice-President of the Punjab Trade Union Congress (AITUC).

He has been in jail for six times, mostly in connection with the Trade Union struggles and strikes but only as undertrial prisoner, never convicted.

He worked as Correspondent of *New Age* (CPI) weekly for some years till 1967, wrote one or two pamphlets on students' unity when he was Secretary, AISF. He has been contributing articles to *New Age*, *Mainstream*, *Link*, *Nawaw Zamana*, Punjabi daily.

He married Vimla Bakaya in 1952, without any dowry.

*Correspondence with Satya Pal Dang; personal Interview with Barshan Singh, AITUC, Faridabad.*

HARI SINGH

**DAR, ABDUL AHAD AZAD**  
-See under Abdul Ahad Azad

**DARDI, GOPAL SINGH**  
-See under Singh, Gopal Dardi

**DARYABADI, ABDUL MAJID, (MAULANA)**  
(1892-1977)

Maulana Abdul Majid Daryabadi was born in 1892 at Daryabad, district Barabanki, U.P. in the Kidwai family. His ancestors came to India in the wake of Sultan Mahmud Ghaznawi's incursions into India. His grandfather Mufti Mazhar Karim was a religious scholar. He was sentenced by the British government for transportation for life for his alleged anti-British activities but his sentence was later reduced and he was freed after seven years. His father Shri Abdul Qadir was a government official. Maulana Abdul Majid was his youngest son. He got his early education at Lakhimpur Kheri and Sitapur and higher education at Canning College, Lucknow and Aligarh Muslim University. His academic career was not very bright. He did his B.A. alright but could not complete his M.A. (Philosophy). He was interested in writing articles for magazines and newspapers from his student days on subjects of topical interest particularly religious in nature. Maulana had a voracious appetite for reading. He did not read books merely for the sake of reading but he did imbibe in his own personality what he read. The books which influenced him most were Dresdale's *Elements of Social Science*, Maudeslay's *Mental Physiology and Mental Pathology*. In addition to these books he studied the works of Mill, Hume, Spencer and Bradley. He was so much influenced by these books that his faith in religion was shaken and he became a rationalist and sceptic. Further, Maulana's appetite for reading led him to the study of religious philosophy such as Hindu philosophy, Buddhist philosophy, Chinese philosophy and lastly, the Mathnawi of Maulana Rumi. These books were instrumental in dispelling his atheistic and rationalistic views and attracting him towards spiritualism, divinity and religion which he had discarded earlier. This revival of religion in the Maulana was further strengthened by contacts with devout Muslims like Akbar Allahabadi, Maulana Mohammad Ali and Maulana Ashraf Ali Thanawi. Thus the full circle from atheism to religion was completed in about ten years i.e. from 1910 to 1920 and the Maulana emerged as a devout Muslim and philosopher of Islam and interpreter of the Holy *Quran*.



To revert to the story of his life. He was married in 1916. By this time his father had died and the economic condition of the family was in poor shape so the Maulana had to earn his living. He was offered a job in Aligarh as literary Assistant of the Education Society by Sahibzada Aftab Ahmad Khan but the job did not suit him and he resigned in a couple of months. The search for means of livelihood continued and he got an offer from Hyderabad as translator which he accepted but resigned after eleven months and returned to Lucknow. His contact with his well wishers at Hyderabad continued and at last he was granted a life pension from Hyderabad State in recognition of his services to Urdu literature.

The literary creations of Maulana Abdul Majid were wide and varied in nature comprising translations, original works and articles. His literary activities began when he was a school student and continued throughout his life. His earliest works came out when he was under the spell of atheism. His first book *Psychology of Leadership* was published in England. This book was later rendered into Urdu (with some additions) which was published by Anjuman Taraqqi-Urdu, Hyderabad under the title *Falsafa-i-Ijtima* (This book was later disowned by him when he reverted back to religion). Other works of the same period were *Falsafa-i-Jazbat* (in Urdu), Urdu translation of Lecky's *History of Civilization in England*. The last stage of his literary career was marked by predominance of religious writings which included translation of the Holy *Quran* and commentary on it. Other works of Maulana included *Maqalat-i-Majid*; *Safar-i-Hijaz*; *Hakimul Ummat*; *Some Pages from Personal Diary of Maulana Mohammad Ali* and his *Autobiography* (published posthumously).

Maulana Abdul Majid, besides being an eminent translator, critic, biographer and interpreter of Islam was a journalist of great eminence. He edited many journals. The first journal edited by him was *Sach* which had to be closed down after ten years. In 1935 he started another journal named *Sidq* which continued till 1950 but afterwards it appeared under the new name of *Sidq Jadid* which he continued to edit till his death. Maulana's forthright comments on current events were greatly admired by his readers. His style of writing was unique in beauty of expression and was flavoured by humour, sarcasm, novelty and ornamentation. In 1967 he got Arabic Scholar Award of the Government of India and in 1975 he was awarded the Honorary degree of Doctor of Literature by the Aligarh Muslim University. He died in January 1977.

*Farogh-i-Urdu, Monthly, Lucknow; Maulana Abdul Majid Daryabadi Number-August-October, 1971; Abdul Majid Daryabadi : Autobiography, Lucknow 1978.*

S. M. ZIAUDDIN ALAVI

### DASS, ALAMOHAN (1895-1969)

Shri Alamohan Dass was born in 1895 at Khila Baruipur village in Howrah district. He belonged to a middleclass peasant family. His father was Gopimohon and his mother was Birajmai. His original name was Surendra Mohan Dass. Later on it was changed. He had no formal education, attended village Pathsala for some time. He came to Calcutta at the age of fifteen. Dass started his life selling puffed rice at first from another person's shop at 11, Galif Street and later on he established his own shop at 82, Cornwallis street. But hard labour and ambition made him into a big industrialist. He established Howrah Chemical Works—an acid making factory and after that Bengal Weighing Scales, a weighing machine repair shop. At the same time he engaged himself also in speculation business and went to Rangoon where he established a stationery shop for a short while. The entire area where the "Howrah Chemical Works" and the "B.W." scales was set up was a marshyland now prominent as 'Dasnagar'. Initially the area amounted to fourteen acres. These two business ventures proved profitable and were gradually extended around 1921. He also acquired the adjoining areas until in 1950 the total area of Dasnagar amounted to four hundred acres.

Along with Bengal Weighing Scales he also established a Managing Agency firm named "Das Brothers" for the import and export of Jute and Jute crops. In June 1933 he set up another factory of Machine and Machine Tools, Textile Machine, Printing Machine etc. It was known as "Pauls Engineering Works". In July 1937 he founded "Bharat Jute Mills" which was inaugurated by Sir P. C. Roy. He was the first Bengali to try such a venture. In 1961 a section of it was opened by Dr. Bidhan Chandra Roy. Machineries used in this mill were all manufactured at India Machinery Co. Ltd. In 1940 Das Bank Ltd. with sixty branch offices came into existence with Mr. Dass as its Chairman. Around the same time perhaps a little earlier he started India Machinery Co. Ltd. amalgamating B.W. Scales, Atlas Weighing Machine and Pauls

Engineering Co., three Companies established between 1921 and 1928. India Machinery provided employment for two thousand workers at a time but usually there were seven hundred workers in each shift. It manufactured machine and machine tools for use in various industries, all designed by Bengali engineers. For the first time a wagon weigh bridge weighing four hundred metric tons could be built in India. He was also Chairman of Howrah Insurance Company Ltd. (1941), Arati Cotton Mills Ltd. (1946) and the Great India Steam Navigation Company Ltd. (1945).

But his most remarkable achievement was the establishment of Asia Drug Co.—a large medicine manufacturing unit and Das Sugar Corporation both of which were established in 1942. In 1943 he planned a motor car manufacturing factory and a steel factory but the Government objected to both proposals. The turning point in this direction was the establishment of Arati Cotton Mills which was inaugurated by Dr. Syamaprasad Mukherjee in 1946.

In 1947 his Bank failed due to unavoidable circumstances like economic crisis, partition of India etc. Two years earlier he had presented a draft plan to the Bengal Government regarding Agriculture and allied activities, maintenance of national defence and internal peace—reorganisation of police, army and navy etc., regarding education and administration, and lastly, proposal concerning industry and commerce. But the Government paid no heed to it.

In 1961 when Dr. B. C. Roy visited Dasnagar he asked for a vacant land for the establishment of West Bengal branch of the Central Training Institute (Under the Union Ministry of Labour). Dr. Roy also asked for some additional land in order to build up an industrial estate. Shri Dass at once agreed to the proposal and an area of about one hundred bighas on the western side of Dasnagar was given to the Government.

Shri Alamohan in order to build up a self sufficient modern town at Dasnagar established a post office, a school, a hospital building, a temple and a sports ground. In the middle of the sixties acute economic depression then raging throughout the country made its impact felt also on Dasnagar itself. Due to labour trouble and countrywide industrial depression, work was suspended in India Machinery Co. Arati Cotton Mills was closed down forcibly in 1968. Later on it was, however, nationalised in 1971 by the National Textile Corporation (N.T.C.). By 1956 Asia Drug Co. had also come to a stand still. The Central Government took over the management of India Machinery Co. on 25 November, 1972 nearly two

years after Shri Dass's death. Shri Dass was also connected with many social organisations and clubs. He had also written his autobiography in Bengali. He is survived by his wife, three sons and five daughters. He died on 30 December, 1969 at the age of seventy-six. A railway station was inaugurated in 1971 in Dasnagar—it was named after him—efforts were made in 1971 to name it 'Shramiknagar' but except these one or two efforts the entire set up of Dasnagar was on the verge of collapse after Shri Alamohan's death with no signs of recovery.

*'Amar Jeeban, Alamohan Dass' Dasnagar—A Dream Turns Nightmare, article by Somdatta Mandal in Amrita Bazar Patrika—Sunday Magazine April 12, 1981; Statesman.*

AMIT BANDOPADHYAYA

## DAS, AMALPRABHA (1911- )

Amalprabha was born at Dibrugarh on 12 November, 1911. Her father, Dr. Harekrishna Das (1875-1958), was a Government servant in the Medical Department and retired as Civil Surgeon in 1927 while her mother, Hemaprabha Das, was the Headmistress in Dibrugarh Government Girls High School. Originally the family belonged to a village near Barpeta in the Kamrup district and, as Amalprabha's grandfather came to Gauhati for legal practice, the family permanently settled in Barpetiapara in Gauhati.

Having completed her school education in Dibrugarh, Amalprabha passed the Matriculation Examination from the local Government Girls' High School in 1927. Her father admitted her in Bethune Girls' College, Calcutta, with a view to giving her education in science. At the time her elder sister, Tilottama Das, was studying medicine in Calcutta Medical College. After passing Intermediate Science Examination in 1929, she left for Banaras Hindu University for the Degree course in Science but due to disturbances in the University following the Civil Disobedience Movement of 1930 Amalprabha returned to Gauhati and engaged herself in Congress work. However, after a year she went to Calcutta and joined the Scottish Church College from where she obtained the B.Sc. Degree in 1933. Two years later she took M.Sc. Degree in Applied Chemistry of Calcutta University. On her return to Gauhati she joined the Chemical Laboratory which her father had started as a private enterprise to produce certain

drugs. But the institution did not last long as her father was deeply engaged in the Congress movement.

It may be mentioned that the Government of Assam had suspended in 1930 the pension of Dr. Harekrishna Das on account of his participation in the freedom struggle. However, the Congress Coalition Ministry of Assam restored the pension in 1938 and paid the entire arrear money which Dr. Das donated to a few constructive work centres which he set up and placed under the charge of his daughter, Amalprabha.

Meanwhile, Mahatma Gandhi's visit to Assam in 1934 in connection with Harijan work had an abiding influence on Amalprabha, for Gandhiji stayed with Dr. Harekrishna Das and this afforded the young lady to come in close contact with Gandhiji. Thereafter, the residence of Dr. Das turned into a centre of Congress activities, specially constructive programmes, and Amalprabha was drawn to them very closely. In 1941 she offered individual Satyagraha for which she was sentenced to six weeks' simple imprisonment. During the Quit India Movement she was detained for a year as a security prisoner and, after release, she became a home internee at Gauhati for some time.

Amalprabha's keen interest in constructive work began in 1939 when she underwent a course of training in Gramodyog at Wardha. Except the interruption caused by her jail terms she had devoted herself to various constructive works. Her involvement in them became deeper when Gandhiji visited Assam in 1946 and stayed in the Sarania Ashram in the outskirts of Gauhati which was set up by Dr. Harekrishna Das and put under the charge of Amalprabha. Over the years she has trained in the Ashram many batches of girl workers mostly from tribals, orphans and other weaker sections of the society. On her own initiative she established in Gauhati a Sarvodaya centre and a Bhoodan mandal. The workers trained there are sent to various places to propagate the message of Acharya Vinoba Bhave. Amalprabha has closely associated herself with the Kasturba Gandhi National Trust and Bhoodan Movement specially after 1945. Amalprabha is reckoned in India as a prominent constructive worker in recognition of which she was recipient of the Jamnalal Bajaj Award in 1981. She was awarded *Padmashree* by the Government also but she declined it as, in her opinion, the award was incompatible with her work in the Sarvodaya field.

A spinster, Amalprabha resides with her elder sister, who is a medical practitioner, in a small house close to the old residence of her father. Her share of

the paternal property in the downtown Gauhati has been gifted for use as a centre of constructive work including a library consisting of publications on the teachings of Gandhiji and Vinobaji. Frail-bodied, she lives a simple life and is highly respected by all sections of the society.

*Who's Who brought out in the International Women Year, 1975; Report of the Inquiry Committee of Freedom-Fighters published by the Government, 1979; Prakash, a periodical of the Assam Publication Board.*

SATISH CHANDRA KAKATI

## DAS, BAMACHARAN (1907- )

Professor Bamacharan Das was born on 7 March, 1907 in an aristocratic family of Cuttack. His parents took keen interest in his early education. From childhood he exhibited a deep sense of responsibility towards his studies. As a result, he passed Matriculation in First Division in 1928. In those days the Ravenshaw College was the only college in the region and he joined it. He passed Intermediate in Arts in First Division in 1924 and in 1926 he passed B.A. (Hons) also in First Division. In 1929 he passed M.A. in Mathematics from the Science College of Patna University. Later, he went to England and obtained B.A. (Hons) from the London University also in First Class (1931). Professor Das, throughout his student career, was an example to his fellow students.

He did not confine himself to text books alone. He was taking keen interest in sports and outdoor life. So much so, he obtained a Pilot's licence when he was in England. He maintained his interest in flying for a very long time. He was an active member of the Orissa Flying Club, Bhubaneswar during the fifties. His interest in various sports was equally high. As a teacher, he would inspire his students to engage themselves in various games and sports. He himself was a keen player of tennis.

He started his career as a teacher in Mathematics in the G.B.B. College, Muzaffarpur. He shifted to the Science College, Patna in 1931. There was no separate province for Orissa and it was a part of Bihar till 1936. Sri Das worked in the Patna Science College till 1936, the year in which the Oriyas got a separate province. Thereafter, he came to the Ravenshaw College, Cuttack as Professor of Mathematics. He served the Ravenshaw College

with unique distinction till 1951. Professor Das took keen interest to popularise Mathematics among his students. There were no books in Oriya on the subject. One of the great contributions he had made to the field of education in Orissa was to write a number of books on Mathematics in Oriya. It was a difficult task, but he did a grand job.

He served in the Orissa Educational Service as the Principal of the Samant Chandrasekhar College, Puri, and the Ravenshaw College. As an administrator, he had the reputation of being tough. His main objective was to maintain discipline in the educational institutions and there should be no compromise on this issue. However, whenever there were occasions for sympathy and compassion, Professor Das would not hesitate to offer them in plenty. His students would remember with gratitude, the love and affection they received from him. He was, in the real sense, the friend, guide and philosopher for them.

He had the opportunity to study the problems of Orissan education in detail. As the Director of Public Instruction, he moved throughout the province and met the cross-section of people. He realised that Orissa needed not only more educational institutions, their quality should also be improved. He did a very good job as the member of the Senate of the Patna University, Utkal University and as the Vice-Chancellor of the Sambalpur University. As the Chairman of the Committee for Opening New Colleges in Orissa (1977-79) he opened a new dimension in the field of expansion of higher education in this province.

Professor Das served as a member of the Orissa Public Service Commission, Member of the Orissa Pay Commission, President of the Orissa Mathematical Society, and as Chairman of various college Governing bodies. In all these assignments, he poured out his attention and total interest as few others would do. That is the reason why he had been accepted by all, without the slightest hesitation.

He had been on a delegation to a Session of the Unesco on Education held at Karachi 1961. His contribution to different journals speaks of his scholarship and aptitude for higher learning and research. His research students adore him.

Professor Das takes sincere interest in the cultural life of Orissa. He was the guiding force behind the Kala Vikas Kendra of Cuttack. For ten years i.e. 1964 to 1974, he devoted his time and energy to make the Kala Vikas Kendra a pioneering cultural organisation of the province. During this period, the Kendra shot into prominence and was the main centre for cultural activities of this region. Professor Das inspired the

artists of the Kendra to visit different parts and create almost a kind of cultural renaissance. Considered in the context of the socio-economic conditions of the region, this was indeed a great achievement.

Of no less importance, was the contribution of Professor Das to the field of physical activities. He was the Vice-President of the Orissa Olympic Association during 1955-1969. As a sports enthusiast, he combined in him the art of an artist with the zeal of an educationist.

Professor Das has a happy family and some of his children have made mark in their respective spheres of activity, including the All India Services. Like a captain of a ship, he knows his job, how to pass over different moments of stress and strain and also moments of happiness. This is a great asset in the character of Professor Das. This has made him carefree and one has a feeling that time has left him almost untouched.

Even after retirement, Professor Das bursts with his activities spread in different dimensions. His interests are varied, therefore, there is little boredom in his life. He is always busy with some problem and there is little time to look back, let alone for regrets.

*Informations are collected from unwritten sources and personal interview with him.*

K. C. JENA

## DAS, BIDHUBHUSAN (1922-

Bidhubhusan Das hails from an aristocratic family of Cuttack. His ancestors were rich and had worked as zamindars. His father was a member of the Indian Administrative Service. His uncle, Sri Nityananda Kanungo was a Minister in the Central Government and a Governor for a long time. With this background, Bidhubhusan Das had little to worry about his education and other problems. He had the best possible facilities for pursuing his studies.

Bidhubhusan was a brilliant student. Throughout his career, he was a first class student. He passed his M.A. in English from the Patna University. He had his D.Litt from Oxford and A.M. from the Columbia University. With these rare attainments in the academic field, he was uniquely equipped to be the Professor of English in the Ravenshaw College, Cuttack. Incidentally, the Ravenshaw College was the only college in Orissa where Post-Graduate education in English was available. He was the Sonepur Professor of English from 21 January, 1957.

Professor Das was a brilliant and successful teacher. His students loved him and admired him. His classes were never to be missed. He was successively Principal of the Ravenshaw College, Principal of the Ranchi College and Professor of English in the Tribhuban University of Nepal. In all these posts, he showed unique quality of learning and administration. These posts were not only challenging but also interesting for him. Wherever he had gone, he succeeded in creating a band of admirers.

He was the youngest Director of Public Instruction of Orissa. He joined this post on 1 October, 1968 and continued till April 1980. As the Director of Public Instruction, he had to play a major role in framing the educational policy of Orissa. During his time, Orissa was exposed to a new kind of experience in Education. Not only there was rapid expansion of colleges but there was qualitative improvement in the system. Professor Das was a man of great discipline. In Orissa, as in other parts of the country, there was a tendency of declining standards. During the seventies, Orissa was passing through political and social problems on a unprecedented scale. This had its impact on the schools and colleges. Professor Das tried to see that educational institutions remained, as far as possible, away from these changes.

Professor Das had attended a number of national and international seminars and conferences. He is reputed to be a convincing speaker and his assessment of situations exhibits a high sense of correct analysis. In Orissa, where political winds blow with every change in the cloud, it must have been a difficult task for Professor Das to head the educational system of the province. Successive Ministries and Education Ministers tried to put their pressure and bring about as many changes as possible. Professor Das had to adjust to these problems. Sometimes, he came in the unpleasant look of the politicians and suffered for it. At one stage, he was to remain away from the post of the Director of Public Instruction and be confined to the State Institution of Education, Orissa.

Professor Das is a great admirer of talent. He used to discover talent in his students and encouraged them in different fields. Special mention may be made about his literary contributions. He along with some of his dedicated students, published a literary magazine – *Prajnya*.

This magazine, though short-lived, occupied a significant place in the history of Oriya literature. Professor Das has contributed a number of research papers in his subject to different journals of the

country and outside. He had been the President of the All-India English Teachers' Association.

Professor Das was member of the Syndicate, Senate and Academic Council of the Utkal, Berhampur and Sambalpur Universities. In these capacities, he not only had a free hand to recruit excellent teachers for these Universities, but also lay the guide lines for academic and general administration of these Universities. Thus, Professor Das remained as the main force behind the Government, non-Government and university education in Orissa. In whatever field he remained, he left his clean and prestigious mark of intelligent and honest thinking. That is the main reason for Professor Das to be remembered by all including his dear students.

Professor Das is a keen student of cultural activities. He took interest in the local forms of dance, music and art. He was closely connected with several associations and organisations which took part in such cultural activities. More often than not, he was seen with students and scholars who carried out research in this area.

Professor Das is happily married. His wife Mrs. Prabhatnalini Das is the Professor and Head of the Department of English, Utkal University. One of his daughters is serving in the Indian Foreign Service.

*Informations are collected from unwritten sources and personal interview with Shri Bidhubhusan Das.*

K. C. JENA

## DAS, DURGA (1900-1974)

Durga Das, journalist, author and nationalist was born at village Aur, in district Jullundur, Punjab, on 23 November, 1900. His father was the Headmaster in the village school, but the other relatives were in business. His was a secular Khatri family and his father was influenced by the Sanatan Dharam. He had his early education at Middle School, Rahan; he passed his Matriculation from Sain Dass Anglo-Sanskrit High School at Jullundur, and his B.A. from D.A.V. College, Lahore. The social and political climate at Lahore influenced him, he joined the religious debates and political lectures at Bradlaugh Hall. The speech of Mrs. Sarojini Naidu, in particular, highly influenced him and he started spending his pocket allowance on purchasing a copy of the *Tribune*. The study of the *Tribune*, created in

him a keen desire to be a journalist. K. C. Roy was his mentor who trained him for journalistic career and he was enrolled as a parliamentary reporter at the time of Punjab Disturbances in 1919 with the Associated Press of India. He was now on road to a long journalistic career and gradually acquired sharp perception of the national movement, which not only thrilled him but he became the interpreter of the national politics and wrote feelingly about it from the angle of an insider. However, he was not swept by emotions and was objective in his approach to men and politics of his times. A reading of his autobiographical work, *From Curzon to Nehru & After*, makes it clear that he was capable of giving his readers the flavour of the times and as the book progresses, the images of important leaders of the national movement come vividly to the mind of the reader. He made a fine blend of history, politics and personal memoirs. He married Shrimati Rattan Devi in 1919. In 1927, he was elected as a member of Simla Municipal Committee and was successful in getting some concessions for the porters and the rikshaw-pullers. In 1921, he established rapport with Mahatma Gandhi, who agreed to admit Durga Das to the closed door meetings of the Congress Subjects Committee, on the eve of the Civil Disobedience Movement.

His career, spread over fifty-five years, fell into four distinct phases. He was with the Associated Press of India, now known as the Press Trust of India, from 1919 to 1937 and was its Chief Parliamentary Correspondent, ace newsman and editor. Thereafter, he worked as a newsman (Special Representative), feature writer and leader writer of *The Statesman* of Calcutta and Delhi from 1937 to 1943; he was posted first in Lucknow and in 1942 moved to New Delhi as *The Statesman's* first Indian representative at the Centre with the status of a Senior Assistant Editor. He became Joint Editor and political columnist of the *Hindustan Times* in April 1944 and Chief Editor of the paper in 1957. He founded INFA (India News and Feature Alliance) on 14 November, 1959 following retirement from the *Hindustan Times* and was its managing Director, Editor-in-Chief and political columnist. Ten years later, he also founded *The States*.

The whole country and the world was his beat. Almost yearly, he travelled throughout India and did a score of trips to foreign lands, beginning with his tour of Europe in the summer of 1931. These visits included three round-the-world trips in 1950, 1957 and 1967. He met top world personalities during these visits, among them five British Prime Ministers, three US Presidents, three Prime

Ministers of Japan, two Chancellors of West Germany, two Chairmen of the Soviet Union and Presidents Tito and Nasser. He had the unique distinction among journalists of having run a weekly political column for twenty-nine years; first as Political Diary by Insal, then Editor's Note Book in *The Hindustan Times*, and finally Political Diary in his capacity as Editor-in-Chief of *INFA*. Since his political column was syndicated by INFA to scores of dailies published in English and Indian languages, he had the largest readership among columnists, running to several millions. The Gandhi-Irwin Pact of March 1931 and the bomb thrown in the Central Assembly chamber by Bhagat Singh and his associates were among his world scoops.

He toured the country in 1922-23 with the Lee Commission on civil services in India and earned from Lord Lee the tribute that his reports were up to the highest standard of Fleet Street. His sketch on the members of the Simon Reform Commission deflated the body at a psychologically important moment. In 1938 he helped to save a political crisis in UP by quiet mediation between the Governor, Sir Harry Haig, and the Premier, Pandit Pant. He forecast Mrs. Indira Gandhi's succession to Prime Ministership eight years before it occurred. Durga Das observed four principles as a journalist. He was fair and objective in reporting, informative and analytical in feature writing, constructive in editorial comment, and a channel for communicating the voice of dissent to the corridors of power in his role as a political columnist. He cultivated a style that was easily comprehended by the average reader. Professional honours came to him in various forms. He was the first Secretary of the Press Gallery Committee of the Central Legislative Assembly set up in mid-thirties and Chairman of the Committee for over a decade after independence. He was Chairman of the first Press Consultative Committee set up in India by Premier Pant in UP in 1938, President of All India News-paper Editors' Conference 1959-60, a member of the Small Newspapers Inquiry Committee, set up by the Government of India, and founder-President of the Press Club of India for three years (1959-62). The creation of the Press Gallery Committee and the Press Club was due to the initiative he took as a result of his study of the working of Parliamentary and Press institutions in the West in 1931. He was a member of the Press Council for seven years and had the distinction of representing the working editors in the first Council and the proprietor editors of small newspapers in the second.

Durga Das was author of *India and the World*, published by *The Hindustan Times* in 1958, and of



*India from Curzon to Nehru & After* published by Collins of Britain in 1969. He was Editor of the book *Gandhi in Cartoons* and of ten volumes of *Sardar Patel's Correspondence 1945-50* (6,000 pages) published by the Navajivan Trust of Ahmedabad.

His love for the profession found culmination when he founded in 1969 the Durga Das Ratan Devi Trust to give five annual Durga Ratan Awards for excellence in journalism. The Trust was founded with royalties earned by Durga Das' memoirs (*India from Curzon to Nehru & After*), reinforced by a substantial part of the provident fund and gratuity he received on retirement from Chief Editorship of *The Hindustan Times*. His memoirs, he would say, were a gift to him from the profession and in setting up the awards he was returning the gift back to the profession. He continued to work till his end came on 17 May, 1974. Nothing, not even a massive heart attack could make him go slow; "Work", he said, "is my only *nesha* (intoxication) in life". Rich tributes were paid to him on his death. He was described as 'an Editor of talent and eminence' by Mr. Fakhruddin Ali Ahmed, President of India. Sir Michael Walker, British High Commissioner, expressed that his unique contribution will always remain an inspiring example for those who follow him in journalism.

*Durga Das—India From Curzon to Nehru and After; The States (Fortnightly) No. 1; 25 May-8 June 1974; Personal Interview with Mr. Inderjit, Director, INFA.*

HARI SINGH

## DAS, HARIHAR (ACHARYA) (1879-1971)

Acharya Harihar Das, a true "Acharya" of ancient Indian mould of Orissa of modern times, was born in 1879 in the village Shreeramchandrapur Sasan in the vicinity of the famous Sakshigopal temple, and about twelve miles north off the temple of Lord Jagannath at Puri. His father Mahadev Brahma was a renowned person of the locality and his maternal grandfather Sri Harihar Mishra was a legal practitioner.

Harihar had his early schooling in a vernacular school of his village, and on the completion of this study joined the High English School at Puri, obtaining a scholarship of Rs. 4 per month, for his performance in the Middle Vernacular Examination. Subsequently he passed the Matriculation and First Arts Examinations and joined the P. L. Course at the

instance of his father who desired that following the footsteps of his maternal grandfather he should be a legal practitioner. However he had no flair for legal profession and discontinuing his legal study he joined as a teacher in Puri Zila School. Later on he served as a school teacher in the former Princely state of Nilgiri in the Orissa Division of Bengal Presidency, Pyari Mohan Academy at Cuttack, and the Vana Vidyalaya at Sakshigopal founded by Utkalmani Gopabandhu Das. With the closure of the school during the Non-Co-operation Movement, following its conversion into a national school, he of course ceased to be a professional teacher although he remained a dedicated and loving teacher throughout his life. During his incarceration at the trail of his participation in the Salt Satyagraha and the Quit India Movement, he used to teach the Satyagrahis in the Hazaribagh jail and jail at Berhampur, Orissa. He particularly utilised his incarceration in Berhampur prison for delivering lectures at a later stage on *Bhagavad Gita* and *Upanishads*. When at the instance of Mahatma Gandhi Utkal Basic Education Association was formed he became its President.

Acharya Harihar Das was an impassioned patriot and an ardent nationalist. The nationalist movement, and particularly the upsurge of militant nationalism at the trail of partition of Bengal, had its impact on him. The philosophy and activities of Aurovinda Ghosh and the revolutionaries of Bengal inspired him. Khudiram Bose, for some time is known to have stayed at Cuttack. During these days he held training course, for the youth of Orissa to train them in the art and science of resurrectionary activities. Harihar Das was one of those with whom Khudiram Bose discussed the modus operandi of the training course and the strategy for resurrectionary activities. Besides, Acharya Harihar Das established contact with a revolutionary among teachers, Sri Sashibhusan Choudhury of Bengal, who went underground and was then a resident of Bhubaneswar. Hence quite early during his youth, he exhibited patriotic and nationalistic fervour. When Gandhiji gave his clarion call to the nation to join the Non-Cooperation Movement, Acharya Harihar Das, along with Pandit Nilakantha Das, Pandit Gadavarish Mishra, under the leadership of Utkalmani Gopabandhu Das, joined the movement. With the commencement of Salt Satyagraha, he took leadership of the Satyagrahis of Orissa and during his attempt to manufacture contraband salt he was taken into police custody and sentenced to undergo imprisonment at Hazaribagh jail. He was released



from jail following the Gandhi-Irwin Pact but was put behind prison bars once again, following the resumption of Satyagraha on the failure of the Second Round Table Conference. After the suspension of Civil Disobedience Movement and the commencement of individual Satyagraha, he was at the forefront of the individual Satyagraha and took its leadership. By the time Gandhiji commenced his Harijan tour of Orissa in 1934, Acharya Harihar Das was still in prison, and joined the tour only towards its end after being released. He joined the Quit India Movement in 1942 at the age of about sixty-three and remained a security prisoner for over two years to be released towards the last part of 1944.

When the Bhoodan and the Gramdan movement commenced in the year 1952, Acharya Harihar Das joined the movement and remained very active till his health permitted it. From the middle of August 1958, and to be more exact from 15 August, he undertook Bhoodan Padayatra and by 1960 he covered almost 300 miles, inspite of the fact that his eyes were not cooperating with him since 1955. He presided over the Sarvodaya Sammelan at Wardha in 1960. In spite of indifferent health, he continued to preach the message of Bhoodan, through Padayatra in the relatively backward areas of Orissa, till he retained his physical fitness.

Acharya Harihar Das, apart from being an Acharya, an ardent patriot and an impassioned nationalist, was a great social worker, and social revolutionary. The spirit of social work was almost a part of his blood, and penetrated into his nerves and tissues. However his association with Utkalmani Gopabandhu Das intensified his passion for social service and self-sacrifice.

From his school days Acharya Harihar Das had a passion for social service and was in the habit of disposing off dead bodies at the time of epidemics like cholera, and rendering service to the ailing and the distressed at the time of Car Festival at Puri. He was in the habit of collecting donations for the upkeep of rural schools and imparting lessons to the illiterates and the adults, through night-schools. He was a champion of the cause of emancipation of women and took charge of homes for the rehabilitation of the widows.

Acharya Harihar Das was a bitter critic of rigid and hide-bound caste system and practice of untouchability. As a matter of fact he took leadership of the Harijan movement or the anti-untouchability drive in Orissa and that too much before Gandhiji started his own. He even ran the risk of being socially ostracised for his anti-untouchability drive, yet he stuck to his gun firmly. A Brahmin from an

orthodox Brahmin village of Puri district, he shed his sacred-thread, as he considered it a status-symbol and an insignia of artificial caste division in the society.

Acharya Harihar Das practised the Gandhian principle of Aparigraha to its logical conclusion. Although he participated in the national struggle and underwent imprisonment more than once, he did never aspire for any political office. By the time he breathed his last his only material possessions were a simple and unostentatious bedding, a few pieces of cloth and a charkha.

His life's mission was "love and self-less service".

*Acharya Harihara (Oriya) by Udayanath Sarangi;*  
*Acharya Harihara (Oriya) by Binod Kanungo;*  
*Rushiprana Harihara (Oriya) by Narahari Swain;*  
*Jane Yatri (Oriya) by Anadi Nayak.*

B. PRADHAN

## DAS, JATIN (1941- )

Painter, poet, and scholar, Jatin Das is one of the most outstanding artists in modern India. He was born on 2 February, 1941 in Baripada, a semi-urban town in Orissa. The composite culture of Baripada, the capital of the former princely state of Mayurbhanj, moulded the early experiences of his childhood. Moreover, Baripada is the home of a good number of artists, musicians, photographers, and historians. This environment influenced Jatin Das and instilled in him a sense of freedom and understanding of the world of art. His father Gopinath Das encouraged him to pursue the study of art. His mother occasionally painted well, while in school, and once she won a Japanese doll as a prize. Jatin writes that in school he was a wayward son of the family, spending time on painting, drawing, gardening, listening to music among brothers and sisters. While studying at Maharaja Purna Chandra College, Baripada, he stood first in the Inter-college Youth Festival in Art and thereafter stood first in painting in the Inter-University Youth Festival in New Delhi, sometime in 1956. He completed Intermediate in Science of the Utkal University.

Jatin completed a five-year Diploma in Fine Arts from Sir J. J. School of Arts, Bombay and won a first class distinction. Later he attended courses in Architecture, Colour Photography, and the art of

**Dramatics.** Throughout this period his study was financed by the Kalinga Foundation. Jatin's important grounding as a young professional was in the Bhulabhai Memorial Institute, Bombay. There he had a studio amongst the studios of eminent painters, musicians, dancers and theatre artists of India. In particular, he was impressed by the artistic success of Hussain, Gaitonde, Aalkazi, and Ravi Shanker. Jatin's early paintings displayed in various exhibitions in Bombay had remarkable success. And this initial success enabled him to make bolder and newer experiments in painting and drawing. Moreover, his close association with bright and famous film makers like Satyajit Ray, Sukhdev, and Benegal provided him with the ideals of artistic success.

In 1966, at the age of twenty-six Jatin married a young Gujarati lady of twenty-five who had just completed her Master's degree in Sanskrit. His daughter Nandita was born in 1967. By the time his son Sidhartha was born in 1974, the relationship with his wife was becoming bitter. They parted in 1976 and divorced in 1981. In 1968 Jatin shifted his studio from Bombay to New Delhi.

Jatin's teaching assignments in National School of Drama and School of Planning and Architecture enabled him to exchange ideas with the young artists. His extensive lecture tours in U.K., U.S.S.R., West Germany, East Germany, and several other countries have been very successful.

In 1972, a collection, entitled *Poems by Jatin Das* was published in Calcutta by Writers' Workshop. At various stages Jatin published poems in *Modern Indian Poetry in English Thought, Kavita and Mehfil*.

And the visual presentation of this insistent note is symbolically expressed in his painting "Figure in Relative Silence". In his subtle delineation of oil on canvas, Jatin creates a human figure unique in its expressive emotion. His paintings "Figure in Action" and "Diagonal Figure" remind us of "Action Painting" of American painters like Jackson Pollock, Mark Ratho, and Mark Tobey. But Jatin differs from these abstract artists by giving shape and form to the facial expression of the figure painted. His assimilative genius carries with it his distinctive originality. We can discern in his art the influence of several Western painters. "Two Figures in Red" and "Figure in Blue Action", both oil on canvas, express emotional values at the expense of outward form and colour. In this experimental painting he must have received inspiration from Van Gough. Jatin's great work, "Two Figures in Orange," in National Gallery of Modern Art, New Delhi, is a splendid example of the boldness of composition which constitutes his

art. The concealed emotion of the figures in it is intensified by the interplay of a variety of colours.

Jatin Das shows distinctive continuity in his work by painting several human figures in varied designs, each representing an emotion of intense power. Thus, "Two Figures in Crimson" in Academy of Art and Culture, Kashmir, "Three Figures" in Jehangir Gazdar, Bombay, and "Green Figure" in the collection of a commercial firm, give play to his Cubist leanings. Das's abstract painting has evoked high praise from art critics like Krishnan and Richard Bartholomes. The latter points out : "Thought, care and attention have made the articulation precise." It is significant that Jatin creates picture planes of varying depths by using dark and sombre colours as counterpoints.

Undoubtedly, the paintings of Jatin Das show something quite modern in feeling and expression. His sketches of "Three Figures" and "Figure in Rotation" are simple in rhythm and equilibrium of the patterns. We find fascinating designs of form and light in "Two Figures in Dark Sky", "Figures in the Sky", and "Charging Figure." These show his command of light and shade. The forcefulness of his brushwork may be seen in "Flying Figure". It is a symbolic representation of the expanding universe of twentieth-century life.

It is significant that his pictures are ideas, not representations. There is not only action in the drawing, in the spirited rendering of movement, but there is life also in colour. And at a very early age he has turned his powers to delicate craftsmanship. This has given him confidence in his work. He has organised one-man shows of his paintings in almost all the major cities in India and abroad. We may make particular mention of some of these shows in Kumar Gallery, New Delhi; Taj Art Gallery, Bombay; City Museum and Art Gallery, Birmingham; Commonwealth Institute Art Gallery, London; and Surya Gallery, West Germany.

Jatin's mosaic murals, cement murals and egg tempera murals are in great demand now. His collections are displayed in National Gallery of Modern Art, New Delhi; Dahlem Museum, Berlin, Smithsonian Institute, Washington D.C.; Abbey Grey Foundation, Illionis, and several other private and public collections all over the world. The publication of several editions of lithograph and serigraph of his paintings like "Rise of the Seated Figure" show the popularity of his art. Apart from this, his workmanship in folk art is well-recognised. He has made a fantastic collection of Orissan folk art.

Jatin Das is a man of deep insight and cool temper. His liberal outlook is informed by a sense of justice

and scientific objectivity. Love and compassion govern his sensibility. As an artist he is an iconoclast and his deep social commitment prompts him to paint the human situation. His chief forte lies in painting the human world in its dramatic intensity and power. He speaks Oriya, Bengali, Marathi, Gujarati, Hindi and English. This versatility enables him to keep good contacts with other artists and art-lovers who meet him at his studio in New Delhi. Now at the age of forty-three, Jatin looks smart and vivacious. With his thick beard and haunting eyes he looks impressive, but an inner loneliness haunts him. He devotes his time and energy by enriching the content and novelty of his paintings. It is hoped that in the future his success will reach greater heights.

*His letter to the author, 17 November, 1981; Brochure published by Hutheesing visual Art Centre, Ahmedabad on 11 March, 1979; Brochure published by Kumar Gallery, New Delhi, 22 March, 1978; Brochure published by Taj Art Gallery, Bombay, 4 December, 1973; Review in Times of India and The Statesman.*

D. K. RAY

### DAS, JIBANANANDA (1899-1954)

Jibanananda Das spent most of his life in the Tagore-dominated period of Bengali literature. During the late twenties of this century, a group of poets tried to free themselves from the overwhelming influence of Tagore. The noted among them were Premendra Mitra, Buddhadev Basu, Achintya Kumar Sengupta, Jubanashva (pseudonym of Manish Ghatak), Nazrul Islam, and lastly, Jibanananda Das. The other notables like Bishnu De, Sudhindranath Dutta, Amiya Chakraborty and Samar Sen impressed the readers a bit later. Never loud in his anti Tagorean pronouncements, Jibanananda silently tried, as is evident in his collected essays *Kavitar Katha* (1965), to come out of the Tagore-track to express himself more precisely and distinctly, and perhaps more internationally than Tagore.

Born in a devout Brahmo family in Barisal, Jibanananda grew in an atmosphere of mixed elements both scholarly and creative. His father Satyananda Das was a scholarly school teacher and his mother Kusum Kumari a poet. Jibanananda took

his M.A. in English from Calcutta University and taught English literature in various colleges in Calcutta, Bagerhat, Barisal, Kharagpur and Howrah. After serving as a lecturer in City College from 1923 to 1928 he joined Bagerhat College in 1929 and left it after three months, only to earn his living on private tuition. In the same year he joined Ramjash College, Delhi, and again he left it and married Labanyaprabha Gupta. Remaining unemployed for five years he joined B. M. College, Barisal. In the meantime his poetry came into its own and he wanted to come to Calcutta to contact publishers and editors. In 1947, just before partition, he left Barisal for good with his family to stay with his brother Ashokananda in South Calcutta. Almost a broken man, he got a job in *Swaraj* – a daily magazine, but unfortunately the magazine ceased publication. He then went to join Kharagpur College and this time also he left the job to look after his sick wife. At last in November 1952 he got a temporary job in Barisha College, Behala but he was not made permanent there. He left it and joined Howrah Girl's College. Meanwhile, he was a well-known poet, particularly for a slim collection, *'Banalata Sen'* (1959 Signet Ed.), among his colleagues and students he earned much respect both as colleague and as teacher. One can have a glimpse of the poet's very unstable career and mental suffering in his autobiographical novel *Jalpahiati* written in 1948 and later serialised in *Shiladitya*, a monthly magazine (1981-1982). Anyhow he was not lucky with his new appointment and a tram accident ended his life all on a sudden.

The traditional influence of a Tagorean creative urge (like Tagore's 'Jibandevata', Jibanananda was also conscious of his 'power', 'Shakti' or 'Kshamata' as he says in his poem *Anek Akas*) the typical hankering after wine, women and song of the middle-age and the romantic rapture of his predecessors like Satyendranath Dutta, Mohitlal Majumdar, Nazrul Islam and others inspired Jibanananda to make his way out with an original expression. In his very first collection of poems *Jhara Palak* (1927), despite adolescent ramblings, Jibanananda discovered his own idiom and peculiar taste of a new world in his *Nilima* where the life-bird was seen spreading its wings to cover up all the miseries of the post-war world. In his next collection *Dhusar Pandulipi* (1936) he was seen coming out of his despair to touch his homeland of green corn-field sloping gradually to the broad sea-beach of the Bay of Bengal. He felt the presence of a spirit—a driving force, like the Great Romantics, which refused to be dominated by the earth's tremendous thirst, and tried to construct a new world more fully, but failed

as the more powerful impulse of sex captured him. Poems like 'Campe', 'Nirjan Swakshar', 'Bodh', 'Mrityur Age' would prove this trapping of life by sex or death. Here began the poet's frantic search for the mystery of life surrounded by death-signs like inflammation of the gland, over-ripe cucumber or rotten pumpkin. His deep sense of death brought out a symbol of 'Owl' which always stared at the ever-changing earth waiting for a new horizon where the life-birds would produce future generations to get a taste of the nest-life. But still the sense of death was never absent. And so the poet had to recreate a dream-world in *Swapner Hate* (Dhusar Pandulipi) for consolation.

Poems collected in *Rupasi Bangla* (1957) published after his death were written during this time, and in these one can have a glimpse of his dream-world based on 'Bangladesh (former Bengal)', which was rich in traditions of medieval Bengali literature, particularly of the Mangal Kavyas. The subtle detail provided here by the poet definitely surpassed Tagore's Swadeshi songs. Moreover, there was ample proof of the poet's glorious comeback to the taste and smell and the psychedelic charm of love.

And with this satisfaction Jibanananda started writing poems in the quarterly magazine, *Kavita* edited by Buddhadev Basu which were bunched up under the title *Mahaprithivi* (1944). Turned to an urban poet now, Jibanananda became a visionary night-walker trekking through centuries from ancient Babylon to the Esplanade of modern Calcutta around the Monument and having a taste of the continuity of time binding Babylon and Calcutta in the same breath. Banalata Sen, his visionary heroine, represented the ever-charming eternity, the consciousness of which sometimes faded but never disappeared.

As Time and Nature went hand in hand in *Banalata Sen* and other poems of this period the poet delved deep into the mysteries of nature and sensed a strange appetite of it ('the dark necessity of Nature'—as he says). That appetite within Life away into Death and Death gives life a fresh start. Whether that appetite was sex or some consuming element inherent in man the poet did not bother to know, but he wanted a sea-change in the hearts of men, a new consciousness which *Sabita*, *Suranjana* or *Suchetana* brought out. In *Sat-ti Tarar Timir* (1948) the poet warned himself against all sorts of turbulent state of things and bodily pleasures, rampant all around, and yearned for the coveted nursing of Nature, for a feeling of oneness binding the whole humanity. His famous poem 'Dance of Twilight' indicated a sort of

still-point where the past and future would meet to create a new world.

Besides being a poet Jibanananda was no mean writer of fiction. His four novels *Suchetana*, *Malyaban*, *Sutirtha*, and *Jalpahiati* (1948)—all posthumously published, show his power of depicting a crushing world in which varieties of men and women unfold themselves in sharp outlines to reflect about the future of our society. A bit unconventional in nature, Jibanananda's fictions fall into the type of 'involute fiction' where through some clear storyline the author gives us an idea of his own personality reacting against and developing with cross-currents of various events and thoughts. But the sensitive poet is always there with his peculiar way of thinking and idioms. Both in his poetry and in his novels Jibanananda tried to understand the world-perspective and capture the rhythms of creation with all its pleasure and pain. Never wholly committed to any philosophy, Jibanananda with his drawling lines and peculiar idioms and symbols reflecting a withering life with his command over the heritage of mankind and insight into the inherent power of the soothing Nature seemed to us to be most modern who came closest to our battered soul in a bleak social perspective. His vision of the past, present and future—all intermingled in the flowing continuity of time and on man's untiring effort to grow like the Tree of Life over the sea of creation containing dark and white waters, cast a sort of magic spell over his contemporary poets both old and young. He told us in one of his poems (1/10 might) in '*Bela Abela Kalbela*': 'Within the mornings noons richer stars I have known/Lies all that there is to be known'. And the post-Jibanananda poets took the limit of getting their knowledge deeper and deeper into the darkest enquiries of existence.

*Jibanananda Das' own works, Poems; Jhara Palak, 1924; Dhusar Pandulipi, 1936; Mahaprithivi, 1944; Sat-ti Tarar Timir, 1948; Banalata Sen, 1952; Sreshtha Kavita, 1954; Rupasi Bangla, 1957; Bela Abela Kalbela, 1969; Fictions : Sudarsana, 1973; Malyaban, 1973; Sutirtha 1384; Jalpahiati, written in 1948, Serially published in Shiladitya, 1981-82; Jibanananda Daser Galpa, 1973; Collection of Essays: Kavitar Katha, 1955; Ekai, Nakshatra Ase, Ambuj Basu, 1965; Jibanananda Das : A biography by Gopal Ray, 1971; Jibanananda—a Special number, Mayukh, 1954; Kavita, 1954; Uttarsuri, 1954; Kavi Jibanananda by Sanjay Bhattacharyya, 1970; Jibanananda Das by Chidananda Dasgupta, Sahitya Akademi, 1972; Rabindranath, Samasamay O*

*Jibanananda, an article by Ujjal Kumar Majumdar, 1974, included in E. Monihar, 1982.*

#### UJJAL KUMAR MAJUMDAR

#### DAS, MANORANJAN (1921- )

Manoranjan Das was born of Hindu parents on 25 July, 1921 at Jharkotapatna in Cuttack district, Orissa. His father's name was Artabandhu Das and mother was Shrimati Sulochana Devi. He comes of a respectable Hindu Kayastha family. In the days of Maharatta raids and occupation his forefathers settled in many villages including Jharkotapatna. The family had an agricultural background. Some members of the family are in Government services. He married Shrimati Kusum Kumari Das on 6 May, 1948. Now he has one son and three daughters.

In 1940 he passed H.S.C. from Kujang High School where his father served. He got his graduation degree from Utkal University in 1946. He completed his LL.B. course in 1953. He was very much influenced by the theatres of his father in his early days. Later his school teacher Anand Babu influenced him a lot and helped him to build a strong character.

While a student in college, he started writing plays. He was seriously attracted towards theatre. His play *Joubana* was staged by professional theatre Annapurna in 1948 when he was a student. His another play '*Kabi Samrat Upendra Bhanja*' was staged by Orissa Theatre of Kabichandra Kali Charan Patnaik. In those days it was performed successfully for one hundred nights. Das is considered as the pioneer of new theatre movement in Orissa. He started this new movement under the aegis of 'Jana Sanskruti Sangha', United Artists and Srujani'. He served for a short period in Orissa Secretariat in 1946-47. In 1947 he joined A.I.R. New Delhi as a sub-editor of News Services Division. He left the job after a year and came back to Orissa. For about ten years thereafter he took various engagements such as business, film making and legal practice. He is the dialogue-director of the Film '*Amari Gaon Jhia*'. He was co-Director and co-Screen Play Director and dialogue Director of '*Kedar Gouri*'. In 1958 he again joined in A.I.R. Cuttack. He retired from there as a Senior Drama Producer in 1982. From 1974 to 1980 he was on deputation for

holding the post of Secretary of Orissa Sahitya Akademy, Orissa Sangita Natak Akademy and Lalita Kala Akademy. He is considered as the doyen of modern Oriya drama for his outstanding contribution to Oriya drama. He has received Central Sangita Natak Akademy Award, 1981 for play-writing, Central Sahitya Akademy Award, 1971 for his play '*Aranya Fasal*', Orissa Sahitya Akademy Award, 1964 for his play '*Chota Natak*', and 'Orissa Sangita Natak Akademy Award for his total contribution in field of play-writing. At present he is working as a Senior Fellowship awardee by the Ministry of Education and Culture, Government of India.

Formerly he was a member of the executive committee of Central Sahitya Akademy, Central Sangita Natak Akademy, an executive member of Orissa Sangita Natak Akademy. He was also the Secretary and Vice-President of Utkal Sahitya Samaj. He has been felicitated by most of the important cultural organisations of the State.

The followings are his contribution to Oriya drama. These are *Jauban* (1945), *Kabi Samrat Upendra Bhanja* (1945), *August Na* (1947); *buxi Jagabandhu* (1949); *Agami* (1950); *Aparadh* (1951); *Chota Natak* (1953); *Sagar Manthan* (1964); *Nuri* (1966); *Maha Sumudra* (1967); *Janmamati* (1968); *Banahansi* (1969); *Aranya Fasal* (1970); *Amrutasya Putra* (1972); *Katha Ghoda* (1974); *Urmī* (1974), *Abaleahikar Swapna* (1975); *Sabda Lipi* (1976), *Klanta Prajapati* (1980), *Natya Guchha* (1980); *Biturka Aparadna* (1980); *Nandika Ketan*, *Mahodadhi*, *Seemara Arapare* (1982-83); some of these plays are translated into English, Hindi and Bengali languages. Some of his plays are prescribed in I.A., B.A. and M.A. courses of various universities.

He is a white-skinned, tall man. He uses spectacles. He uses pant and shirt. His manners are gentle. He follows simple living.

*Personal contact with Manoranjan Das.*

BIJAYANANDA SINGH

#### DASH, NILAKANTHA (PANDIT) (1884-1967)

Pandit Nilakantha Dash was born on 5 August, 1884 in Sri Ramchandrapur Sasan, just one kilometer northwards of Sakshigopal temple and sixteen kilometers from Jagannath, Puri. His father

Ananda Dash was just a poor farmer whereas one of his ancestors Mukund Dash was a renowned Sanskrit scholar. His mother was also an ordinary housewife though hailing from a rich family. Sri Dash was born at a time of strong national awakening. But for Orissa, particularly the rural Orissa there was rigid social customs and fanatic prejudices shed over orthodox Brahmins and caste Hindus. The social status of this Brahmin community in Puri district was highly esteemed although the economic condition was deteriorating day by day. They had landed property gifted by the Gajapati kings of Orissa but due to idleness they were gradually losing such properties. Nilakantha married Radhamani Devi at the age of twenty-one when he was having his Entrance Examination only ten days ahead. He got two sons and five daughters in quick succession of whom two daughters died in their early age.

In the early years of his school education in Puri Zilla School and later in Ravenshaw Collegiate School he came in contact with Gopabandhu Das, the jewel of Orissa, Godavarish Mishra and Harihar Das, a village inmate later known for his Gandhian ideology and involvement in Bhoodan movement. During this period he came in contact with Nagendranath Rakshit, a rebel student leader from Calcutta who had gone underground during the terrorist movement against British rule and partition of Bengal in 1905. Later he came in intimate contact with the Bengal movement as a post-Graduate student in Calcutta university during 1909-11. He did his M.A. in philosophy. It would have been easier for him to secure a lucrative job. But he had taken a vow on the bank of river Bhargabi under the leadership of Pandit Gopabandhu Das not to go for Government service and to serve the nation and try for its emancipation and upliftment. With this end in view, he started an ideal school at Satyabadi in 1909 to prepare students for higher responsibilities of the society. This school under the direct guidance of Pandit Gopabandhu Das was an ideal institution as a centre of multi-faceted activities in Orissa including socio-cultural and socio-political work programmes. Nilakantha Dash was the head of this institution from 1911 to 1918 till the headship was rotated and given to Pandit Godavarish Mishra, his fellow compatriot. This was the time for raising voice for unification of Orissa and working hard to bring national awareness among people.

Pandit Nilakantha had excellent zeal for social reforms as he had no love for caste and creed. He openly revolted against untouchability, rigid Brahminism, and similar other undesirable social

taboos and introduced community dining among all castes which was simply unbelievable at that time. This created a commotion among orthodox Brahmins of the locality who assembled in 1912 to avenge upon young Nilakantha Dash by socially boycotting him. They went to the extent of setting fire to the thatched house of Satyabadi High School. But Nilakantha remained undaunted amidst all these miseries. He was consequently known and recognised as a social reformer in Orissa because of his firm stand and conviction. To propagate his ideas he wrote a number of essays which too created sensation among the elites of Orissa. Pandit was studiously absorbed in study and writing in those days. As a result of this he wrote a number of books and papers including a Kavya namely *Konark* which still gives a challenge to the art of making poetry in both of its form and thematic concept. He wrote essays on Vedic life and adopted several kavyas from the English Victorian poets. His kavya *Kharavela*, a kavya totally based on the heroic achievements and love of Emperor Kharavela, a great fighter of Kalinga in the 1st century B.C speaks of his great patriotic attitude. The combination of glorious history with subtle imagination gives to his poetry a charming romantic flavour. His attempts to introduce reform in Oriya scripts also caused concern in the literary world of Orissa. His scholarship attracted Sir Ashutosh Mukherjee who invited him to work in Calcutta University as the Professor of Oriya and Comparative Philology, which he joined in September, 1920. But after three months of his stay he quitted the University and joined Non-Cooperation Movement in 1921.

Sri Dash was elected to Central Legislative Assembly in 1923 as a member of the pro-changer group of the Indian National Congress. He was elected more than once to the Delhi University Court which he served until 1930. He joined the historic Salt Movement in his State same year and was jailed. Here in the jail at Hazaribagh he wrote a paper on the 'Ideal and outlook in Education' which was read in the Benaras session of All Asia Educational Conference in 1931. As an old associate of Pandit Motilal Nehru, Vithal Bhai Patel, Bullabhai Desai, Mohammed Ali Jinnah in the Old Central Legislative Assembly, Pandit Dash earned a good deal of popularity not only in parliamentary politics but in his own province which elected him President of Utkal Provincial Congress Committee in 1932. He held this office for seven years.

In the Central Assembly Pandit Dash demanded a separate province for Orissa in February 1927 in strong words and unequivocal terms. After the sad



demise of Utkalmani Gopabandhu Das in 1928, Nilakantha Dash was the focal point in Congress politics and was the most respected leader. He was elected Chairman of the Reception Committee of the proposed Puri session of the Indian National Congress in 1932 which was banned just before the session. The success of the Congress in 1936 elections was almost entirely due to his able leadership and determined efforts which led to the formation of the first Congress ministry under the Prime Ministership of Shri Biswanath Das in 1937.

From 1923 to 1934 he had been to jail as many as five times. In 1939 he as the President of U.P.C.C., made an extensive tour with Subhas Bose throughout the province. This was a period of crisis for National Congress as leaders like Mahatma Gandhi and Jawaharlal Nehru were rejecting local self governments. But Nilakantha realised that the Congress policy of giving up councils and assemblies would end in division of India among the Hindus and Muslims. Subhas Bose had been able to persuade Assam and Bengal leaders to have coalition ministry. As a result of this Sri Dash welcomed the prospect of a coalition ministry in Orissa under the Maharaja of Parlakimedi. As a member of the Central Legislative Assembly he made serious attempts from time to time to make the federal part of the constitution of 1935 a success. After the disappearance of Subhas Bose Nilakantha left Congress Party in 1946 as he was not in good book of top Congress leaders and was facing a strong lobby against him in his own State. He formed a party of his own named Independent Janasangha. In the first election in 1951 he along with some of his followers including Pandit Godavarish Mishra were elected to Orissa Legislative Assembly and proved himself a very outstanding member of the opposition. Later on he joined Congress party in 1955 at the request of Pandit Jawaharlal Nehru, the Prime Minister. He was the Speaker of Orissa Legislative Assembly from 1957 to 1961. He was respected by all sections for his wit, wisdom and intellect.

Pandit Dash retired from politics in 1961 much against his will as he was denied a Congress ticket. But he was aging very fast and was suffering from diabetes gradually tending towards paralysis. He was almost bedridden. But he had never ceased studious habits and was busy in reading and dictating his autobiography. His literary career was unique. He edited *Naba Bharat* (New India) a monthly journal in 1934 which was regularly published for about seven years. This was followed by *Weekly Naba Bharat* which again was succeeded by a daily in the same name in 1940, though short lived. As an editor he

combined news and features with literature and culture in his esteemed journal thus setting a high standard in literary journalism in Orissa. His book titled *Odia Bhasa O Sahitya*, *Odia Sahitya Krama Parinam* (two volumes) are a critical study on the development of Oriya literature and culture. His commentaries on *Srimat Bhagavat Geeta*, preface to Jainism and his lectures on cult of Jagannath delivered at Santiniketan later and published as a book, *Odia Dharma O Sahitya* are erudite discourses on the history, philosophy, religion and culture of Orissa.

In his sixties and seventies Pandit Nilkantha Dash with his long white beard looked like a saint with eyes burning in wisdom. He was very sharp in his reply as known by his speeches in Central and State Assemblies. He had his views and prejudices as well, but he was very firm and non-bending in his arguments. His memorandum for a separate Orissa province, another for formation of a University in Orissa and one before the States Reorganisation Commission in 1954 are unique documents of scholarship and patriotism. But with all this combination of head and heart he was never steady in politics. He was free and frank but as politics would have been he was less diplomatic. He was never shrewd and clicky as a result of which he was easily betrayed by his fellow politicians. Perhaps he was not very much suited to politics of power. He was a worker of the first order and did serve his country which he thought to be his primary duty. A sense of predominating vanity overcast his personality for which he never did lie low and was easily overpowered by his rival aspirants. As a man he was above religious dogmatism and always hated rituals. He appreciated Jainism and was a great admirer of Dravidian culture of pre-vedic Bharat. His contribution to the field of Orissan culture will always be studied and referred to by scholars of all ages. Because of his versatile genius he was appointed as the pro-Chancellor of Utkal University in 1955 and was conferred Doctorate in Literature by Utkal University and *Padma Bhusan* by the President of India in 1955 and 1957 respectively. He was given Central Sahitya Akademy award for his autobiography in 1963.

Nilakantha Dash will be remembered in the national field as a great scholar, a well-read parliamentarian and an intellectual politician of high order. He will be remembered in Orissa as a compatriot of Utkalmani Gopabandhu Das and for his dedication to national cause. His contribution to literature and history of culture will be a matter of reference for all scholars working on the subject.



Pandit Jawaharlal Nehru writes of him 'For half a century, Pandit Nilakantha Dash has played a dominant role in Orissa in the field of politics as well as that of literature'. Sri Rajendra Prasad, our first President says about him that 'Nilkantha Dash will be remembered for his devotion to work, public spiritedness and his qualities of head and heart'. Sri G. B. Pant, the then Home Minister of India writes that 'His writing and profound scholarship have won him a place of eminence in Oriya literature and his influence in the cultural life and contribution to philosophical thought are bound to be abiding. He was a fine example of simple living and high thinking. His patriotism was beyond question'.

Nilakantha expired on 6 November, 1967 and with him the fourth luminary of the five Satyabadi lamps extinguished.

*Literary works by Nilkantha Dash; especially his Atmajibani, his own writings and speeches; proceedings of the Central Legislative Assembly and of the Orissa State Legislature; articles contributed to 'Naba Bharat', Encyclopaedia India, Vol. I; Obituary notices.*

N. SATPATHY

## DAS, PUSPALATA (1915- )

Puspalata Das who began life as a rebel student when she was under her teens has varied experiences in the freedom-movement, in parliamentary field and, more conspicuously, in constructive works. Born on 15 March, 1915 at North Lakhimpur Puspalata belonged to a respectable and well-to-do family of Jorhat in Upper Assam. Her father, Rameswar Saikia, was a Government servant in the Assam Civil Service. Her grandfather, Poal Saikia, was a patriot who was given a life sentence for his collaboration with Maniram Dewan who started a rebellion against the Britishers in 1857 and who died in Jorhat jail.

While in the local school, Puspalata was expelled from it because she used to distribute leaflets in the villages issued during the Non-Cooperation Movement. Her father did not approve of her conduct and engaged a tutor to prepare Puspalata for Matriculation Examination which she passed in 1928 as a Private candidate. On her express desire that she would study in Banaras Hindu University and nowhere else she was sent there and joined this University from where she passed the Intermediate Arts Examination. She then went to Andhra

University from where she got her B.A. Degree and the M.A. Degree in Political Science in 1939. Returning to Gauhati she got herself admitted in Earle Law College, Gauhati, one of the very few girls to go for study of Law at that time. However, the freedom movement disrupted her study in Law as she participated in the Satyagraha Movement in 1940. She offered individual satyagraha and was arrested in February 1941 but released after a month. In the wake of the Quit India Movement of 1942 she was arrested in September, from Tezpur, the home town of her husband, but she violated the order, was imprisoned for six months and subsequently released following the Gandhi-Irwin agreement.

Puspalata was nationalist-minded from her girlhood years. Though daughter of a Government servant she engaged herself in organising the girl students for Congress work. During the "Do or Die" movement in 1942 Puspalata set up in the Darrang district a Mrityo Bahini (Death Brigade) one of whom was Kanaklata who died in police firing as a group consisting this teen-ager girl and a few others were proceeding to hoist the Congress flag on the building of Police Station at Dhekiajuli.

She was married to Omeo Kumar Das, one of the prominent freedom-fighters in Assam, in February 1942. Her marriage with Das gave her more impetus to be deeply involved in political activities specially in constructive works programme in the post-Independence years. While her husband was confined to Assam's parliamentary politics as a member of the Assam Assembly and a Minister she became a member of the Rajya Sabha from 1950-1959. In the 1967 General Election to the Assam Assembly she was elected on Congress ticket from the Dhekiajuli constituency, a constituency which her illustrious husband, Omeo Kumar Das, had represented for several terms till 1967. She was a member of the All India Congress Committee where she worked in its Women's Department.

Though Puspalata was in parliamentary sphere for some years, her interest in the main was in welfare activities relating to women and children. Small wonder that in a number of organisations, both at national and State levels, she was working. The fact that she has been associated over the years either as chairman or member with Assam Branch of the Kasturba National Trust, Assam unit of the Bhoodan Board, All India Khadi and Village Industries Board, Bharat Sewak Samaj, Central Social Welfare Board, Dibrugarh University Court, State Level Rural Reconstruction Implementation Committee etc. bears witness to her intense interest in welfare activities. It seems that, apart from her

patriotism, her marriage with a prominent freedom-fighter afforded her opportunity to participate in Congress and other activities quite freely and fearlessly. Her education in Banaras and Andhra Universities also widened her outlook and brought her closer to a number of women like Durgabai Deshmukh with whom she later worked in Parliament and outside. She visited East European countries in 1959 as a member of a parliamentary delegation which enabled her to study the working of some of the women's organisations.

A well-known writer in Assamese Puspallata contributes to newspapers and journals specially on subjects relating to the freedom-struggle and upliftment of women. She takes keen interest in gardening and collection of old designs in textiles and other arts.

She has permanently settled in Dhekiajuli, Darrang district, Assam.

*Report of the Inquiry of Freedom-Fighters published by the Government of Assam (1979); Who's Who (Women of Assam) brought out during the International Women Year (1975); personal knowledge of the Contributor.*

SATISH CHANDRA KAKATI

## DAS, PRAFULLA RANJAN (1881-1963)

Prafulla Ranjan Das, popularly known as P. R. Das was a leading Barrister, eminent jurist, humanist, journalist and champion of civil liberties. The indomitable Grand Old Man of the Bar with his silver white hairs and sparkling eyes had become a legendary figure for his "charity and advocacy" and dominated legal profession for a span of fifty-eight years of his life.

Shri Das, the second son of Late Bhuban Mohan Das, a solicitor of the Calcutta High Court was born on 29 April, 1881. His ancestral home was in the District of Dhaka, formerly in the province of Bengal, now in Bangla Desh. Late C. R. Das, affectionately called by the people in India "Desh Bandhu" was his elder brother. Another well-known relative is Siddharta Shankar Ray, a former Chief Minister of West Bengal and now a leading Senior Advocate of the Supreme Court of India. Shri Das married Dorothy, daughter of Dr. Evans, in England, and had two daughters and a son who predeceased him.

Shri Das received his early education in Calcutta. In 1900, he left for England to call at the Bar where he

had published a book of poems entitled *Moth and The Star*. He was called to the Bar in 1905. In January 1906, he was enrolled as Advocate of the Calcutta High Court. Shri Das describes the story of his enrolment as an Advocate as follows : "That was many years ago, in fact 56 years ago, I was led by the Registrar, Original side of the Calcutta High Court to Mr. Harrington, sitting in Old Sessions Court. I believe, I took some sort of oath and I was enrolled as an Advocate of Calcutta High Court". (Old Memories—Calcutta High Court Souvenir—Centenary celebration 1862-1962).

About the memorable personalities at the dawn of his career Shri Das says "Sir Francis Maclean was then the Chief Justice and O' Kinealy was the Advocate General. Mr. S. P. Sinha was the Standing Counsel. I did not see much of O' Kinealy, but the person who captured my imagination was S. P. Sinha (Later Lord Sinha)"

Shri P. R. Das weathered many storms in his career. Although he joined profession in 1906, it did not immediately open gates of success for him.

In 1915, he got a very important case of civil nature relating to impartible estate in Bhagalpur in which Shri P. R. Das had opposed his own brother, C. R. Das, who was appearing for the other side. S. P. Sinha was engaged as Senior Counsel to Shri P. R. Das who, due to unavoidable circumstances, could not lead evidences in that case. Consequently, Shri P. R. Das himself had to represent the case of his client which lasted for many months and he succeeded in that case.

In March 1916, Patna High Court was set up and Shri Das shifted his practice to Patna High Court in the same year and made steady progress in professional life.

In January, 1918 he appeared in the Parmeshwar Ahir's habeas corpus application and he raised questions of constitutional importance affecting legislative powers of Governor General of India in Council, and earned matchless reputation. (Parmeshwar Ahir Vs. Emperor, *A.I.R. 1918 Patna page 155 "Full Bench"*). In the Full Bench Judgment dated 4 February, 1918, the Chief Justice Dawson Miller described Shri Das as a "Counsel of undoubted courage and ability". The High Court held that "it had power in proper proceeding to declare an enactment ultravires and of no force, if the enactment of Indian Legislature was outside the scope of power conferred on it". In March, 1919, he was elevated to the Bench of Patna High Court. He held that high office till 1930 when he resigned to set up practice. After his return to professional life, he rose to the peak of his career and easy flow of briefs

brought him huge fortune and glory. He appeared before most of the High Courts in the country, Federal Court of India and the Supreme Court of India, and many other Tribunals. Zamindari Abolition (Land Reforms) case is one of the most important cases in which he showed legal acumen (State of Bihar-Vs-Kameshwar Singh : *A.I.R. 1952 S.C. page 252* and Kameshwar Singh-Vs-The State of Bihar : *A.I.R. 1951 Patna page 91*). He defended Veer Savarkar in Gandhi Murder Trial and his client was acquitted. Other important cases are Jajati Bhattacharjee's writ (application of a student and Brahma Samaj Balika Vidyalaya, (*A.I.R. 1963 Patna page 54* : D. N. Sirkar Vs. State of Bihar). Brahma Samaj's constitutional right protected under Article 30 to manage and administer its educational institution free from State interference was upheld by High Court. Those who heard him arguing those cases will never forget his eloquence and erudition.

Civil liberty was *causus celebre* of Shri Das. He presided over the All India Civil Liberties Conference held in Madras during 15-17 July, 1949, where he declared that "Freedom from arbitrary arrest is fundamental unalterable right of man" and concluded his speech "We must never forget that eternal vigilance is the price of liberty". In the conference commenting on the draft constitution of India, Shri P. R. Das pleaded for incorporation of expression "due process of law" instead of expression "except according to procedure established by law" borrowed from Japanese Constitution 1946 in Article 15 (now Article 21) of the Constitution of India; as otherwise the life and liberty of the citizen shall be subject to the mercy of the executive Government

Shri P. R. Das had sympathy for all patriotic and national causes and had helped political sufferers. He had employed Dharmindar Gupta who was convicted in Alipore Bomb Case. Shri Das along with Dr. Rajendra Prasad and others was one of the founders of daily English newspaper *Searchlight* in Patna and had helped it financially. Congress leaders like Rajendra Prasad, Sarat Bose, Subhas Chandra Bose, etc. used to approach him for political funds during freedom movement. Netaji Subhas Chandra Bose had stayed with him in Patna when he came to collect fund for Mahajati Sadan and Shri Das contributed to the fund.

Shri P. R. Das's heart was saturated with milk of human kindness. His charity knew no bounds. He made donations to various institutions including Chittaranjan Seva Sadan, Ram Krishna Mission, Delhi Kalibari, Mahajati Sadan, etc. A needy man never returned disappointed from his door.

Shri P. R. Das enjoyed long innings of his professional life and played it uniformly brilliant. He had never diminished in stature or authority of his subject till the last moment of his life. On 3 September, 1963 his life came to an end. He died as a poor, yet humble man, left behind him not an inch of immovable property to be inherited by his heirs. Perhaps no other lawyer dominated the sphere of his profession for such a long time with consistent glory. His fearless and triumphant advocacy and innumerable case laws stand as living monument to his legal accomplishment and inspire members of Bar who champion the cause of fundamental liberties of man.

*P. R. Das, Man and The Jurist* published in *Indian Nation* dated 15 December, 1963; *P. R. Das, "Man and The Jurist"* published in *Indian Nation* dated 19 December, 1963; *P. R. Das, "Man and The Jurist"* published in *Indian Nation* dated 27 December, 1963; *Air 1918 Patna page 155*; *Air 1952, S. C. page 252*; *Air 1951, Patna, page 91*; *Air 1949, Privy Council, page 85, Journal Section* and also other books of references.

SHYAMA PRASAD MUKHERJEE

## DAS, SAJANI KANTA (1900-1962)

Born in Betalban, Burdwan, Sajani Kanta's ancestral home was in Raipur in the district of Birbhum. After passing Matriculation Examination from Dinajpur Zilla School he came to Calcutta to get admission to Presidency College. Refused admission there for political reasons he ultimately got himself admitted to Bankura Wesleyan Missionary College and passed I.Sc. Examination in 1920. After that he came to Calcutta to have his B.Sc. Degree from Scottish Church College. While doing his M.Sc. in Physics he joined *Sanibarar Chithi*, a literary journal (started as Weekly from Sravan, 1331, and afterwards a monthly from 1334) and started writing various articles, criticism, poetry (some of them of course satirical) etc. From the eleventh number of this journal. Sajani Kanta became its editor and supervisor, and was there till Kartick, 1339 B. S. Besides *Sanibarar Chithi*, he was on the editorial board of *Prabasi* and also did the editor's job in *Bangasree*, *Dainik Basumati*, *Sachitra Bharat* and *Alaka*.

A strong and stoutly built man of medium height, more practical than imaginative or fanciful in appearance, having a moustache so common in a

Bengali middle class of the early decades of this century and wearing a typically Bengali dress, dhoti and punjabi, Sajani Kanta was a versatile writer, a good composer and a pioneering research worker who discovered a lot of invaluable facts regarding the development of Bengali literary history of the early nineteenth century. In collaboration with his guru, Brajendra Nath Bandyopadhyaya, he started an authentic biographical series of eminent and devoted Bengali authors of the nineteenth century Bengali literature.

Throughout his literary career Sajani Kanta showed a rare skill of combining extremely opposite literary faculties in him, faculties of a creative and critical writer and of a hard-working researcher. Writing lyrical as well as satirical poems, accepting the writings of rising poets and fiction-writers of traditional mould and rejecting the so-called smart *avant-garde* of the twenties and even Tagore for his writings of the mid-twenties, Sajani Kanta proved himself an expert in writing invectives. Some time later he was seen trying to drag Tagore into a literary debate (held in Bichitra Bhavan, Chaitra, 1334) and was successful to some extent as Tagore appreciated his satirical gift and criticised the sex-obsession of the Kalloleans who were the main target of Sajani Kanta's satire. Sajani Kanta's persuasive power was again revealed when he exerted influence on Tagore in revising a collection of Bengali poems, *Bangla Kavya Parichaya*, already edited and published by Tagore in 1893. But trenchant criticism from some of the modern poets and some intimate associates of Tagore perhaps prevented the latter from publishing the revised collection. But if the editor Sajani Kanta had failed to win the confidence of Tagore, the hard working researcher Sajani Kanta won Tagore over. After a painstaking research Sajani Kanta was able to find out some earlier writings of Tagore about which the seventy-eight year old Tagore had either a very faint memory or no memory at all. Sajani Kanta discovered some poems in the papers of old numbers of magazines like *Tatva Bodhini*, *Jnyanankur O Pratibimba*, *Bharati*, *Amrita Bazar Patrika* and showed them to Tagore for verification. With the sanction of Tagore himself the earlier writings give us evidence of how the poet Tagore developed in the seventies of the last century and all credit went to Sajani Kanta, who, with Brajendra Nath Bandyopadhyaya, was taken on the editorial board of *Rabindra-Rachanavali* which was then being published in volumes from October, 1939. Since Tagore forgot to bear any malice against Sajani Kanta, he took the charge of the poet to be taken to Midnapore to attend the inaugural ceremony of

Vidyasagar Memorial Hall in the winter of 1939.

Sajani Kanta was a poet of no mean stature. His serious poems collected in *Rajhansa* (1935), *Alo Andhari* (1936), *Monodarpan*, *Ajay Bhab O Chhanda* and *Ponchise Baishakh* (1942) speak of a continuation of the classical temper and highly developed imaginative power so evident in the post-Tagore period of the twenties. But he was more original in his satirical poems mostly published in *Sanibar Chithi* and collected in *Path Chalte Ghaser Phul* (1929), *Angustha* (1931), *Bangaranabhume* (1931) and *Madhu O Hul* which also includes a short satirical dramatic piece entitled '*Orion la Kalpurush*' which reflect the contemporary sex-obsession of the fiction writers and dramatists. Almost all the important poets of his time were the target of his attacks which were more or less invectives. Tagore's style of writing and painting, and even his personal habits, were bantered by him which were thoroughly enjoyable. Poets like Kazi Nazrul, Mohitlal Majumder and Hemendra Kumar Roy, got their new names from the editor of *Sanibar Chithi* according to their poetic or personal habits or physical features. Thus Nazrul became Gazi Abbas Bitkel for his full throated singing habit, Mohitlal came to be known as Madhukar Kumar Kanjilal owing perhaps to his poetical attitude of enjoying earthly pleasures, and Hemendra Kumar Roy came to be known as Kshinendra Kheyal Gay owing to his slim features and very fine aesthetic taste in music and performing art.

But Sajani Kanta's real and permanent contribution lies in his research work on the early nineteenth century Bengali literature. His book entitled *Bangla Sahityer Itihas* (Gadyer Pratham Yug) (1353), full biographical facts gathered from authentic sources, help researchers to go for further facts to write the history of Bengali literature on a larger scale. His biography of William Carey (1349), the "Sahitya Sadhak Charitmala" series (No. 15) is still an authentic biography of the great missionary scholar and Indologist. Again his book on Tagore entitled *Rabindranath-Jiban O Sahitya* reveals many unknown facts about Tagore's early writings as has been mentioned earlier. Of course his satirical poems and critical writings found some intelligent associate successors like Parimal Goswami, Banaphul and Pramatha Nath Bisi who wrote some very enjoyable satirical stories and poems.

Sajani Kanta composed some songs as it was usual for most of the Bengali poets in those days and he also tried his hand as script writer of Bengali films. He was the President of the Bangiya Sahitya Parishad and was associated with Nikhil Banga Samayik Patra

Sangha, Sahitya Sevak Samiti, Paschim Rastrabhasa Prachar Samiti, Paribhasa Samsad, Education Committee, Film Censor Board and other various committees and institutions. He started a press (Sanranjan Press) and a publishing house (Ranjan Publishing House).

*Bangla Sahityer Itihas, Sukumar Sen, (2nd Ed. 1963); Atma Smriti by Sajani Kanta Das; Jakhan Sampadak Chhilam by Parimal Goswami, 1973; Rabindranath O Sajani Kanta by Jagadish Bhattacharya, 1380.*

UJJAL KUMAR MAJUMDAR

### DAS, SUDHI RANJAN (1894-1977)

A worthy scion of the famous Das (Baidya) family of Telirbagh, Dacca (now in Bangladesh) Sudhi Ranjan was born on 1 October, 1894 in Calcutta. His father was Rakhal Chandra Das and his mother was Binodini Devi, who had earned a great name in the social circles in their own rights. The family had a great heritage and his cousin was C. R. Das. The Das family had been the 'Bhuinya' or Zamindar of Telirbagh village. They were originally 'Das Guptas' but later some of the descendants began to write 'Das' as the surname. Sudhi Ranjan's father had come to Calcutta for higher education at his elder brother's place and after a hard struggle became an Attorney. But he maintained intimate contact with his village home. At the age of five Sudhi Ranjan went back to Telirbagh when his father kept his family there. At Telirbagh Kalimohan-Durgamohan High English School of which his father was Secretary, Sudhi Ranjan had his first schooling.

Rakhal Chandra brought back his family to Calcutta in 1903 and Sudhi Ranjan was admitted to South Suburban School in Bhowanipur. He began to suffer both in body and mind in the urban atmosphere when on the suggestion of the second sister of C. R. Das, it was decided to send him to Santiniketan Brahmacharyashram. The family of C. R. Das had intimate relationship with Rabindranath; and hence this choice. When he came to Santiniketan in 1907, a new vista was opened in his life and he developed an emotional attachment to Santiniketan which continued till the end of his life. He studied in the Santiniketan school from 1907 to 1911 with a brief spell of absence in 1908. He suffered from a

bout of malaria in the summer of 1908 and his mother did not allow him to come to Santiniketan in that weak state of health. He was admitted to Mitra Institution (Bhowanipur Branch) only to go back to Santiniketan within a year. While reading in Mitra Institution he was inspired by the Swadeshi movement and came into contact with many nationalist leaders of the time through C. R. Das. His stay at Santiniketan ended when he passed the Matriculation Examination in the First Division in 1911.

With a heavy heart he left Santiniketan to take admission in the I.A. Class at Scottish Church College. His flair for acting and Rabindra music made him quite popular in the college circle. He did not fare well in the Intermediate Examination in 1913 and secured a second division. Thereafter, he took admission in Bangabasi College with Honours in English that too on the personal recommendation of C. R. Das to Principal Girish Bose. His academic career received a jolt when he failed to secure Honours in the B.A. Examination in 1915 and passed with a Pass degree. It caused a great disappointment to the family no doubt; but this setback made Sudhi Ranjan more determined and challenging in his approach to life. He decided to go to England for higher studies. His mother was at first reluctant as the journey to England had become risky due to the depredations of German submarines. Ultimately, he reached London safely on 15 August, 1915 and got admission in Gray's Inn to study law. His determination paid rich dividend when he passed LL.B. Examination in 1918 with a first class standing first in order of merit. He was called to the Bar from Gray's Inn the same year, came back to India and joined the Calcutta Bar in 1919. Next year he joined the University Law College as a lecturer.

The period between 1919 and 1959 witnessed an unending series of phenomenal success in the service career of Sudhi Ranjan Das. He was appointed Additional Judge of the Calcutta High Court in the crucial year of 1942 and became a Puisne Judge of the High Court in 1944. He joined the East Punjab High Court in 1949 as the Chief Justice. Next year he was appointed a judge in the Federal Court of India which was later renamed as the Supreme Court of India. He reached the zenith of his success in 1956 when he became the Chief Justice of the Supreme Court, a position he occupied till his retirement in 1959. Shortly after his retirement, he was chosen to become the Vice-Chancellor of Visva-Bharati, the institution he adored throughout his life. This was described by

him, as the coming back home to the lap of one's mother. From 24 November, 1959 to 31 December, 1965 he strained all his nerves and left no stone unturned to lead Visva-Bharati on a path of steady progress. There may be critics to point out that his period of Vice-Chancellorship did not bring unmixed blessings to the Institution. His policies and programmes at Santiniketan were not always above genuine criticism. But no one can deny that he was a successful Vice-Chancellor in the practical sense of the term. Utilising his prestige and influence as well as the patronage, he enjoyed, of Jawaharlal Nehru, he brought a kind of stability and security to Visva-Bharati which had become a University in 1951. He launched a multi-dimensional development programme to develop Visva-Bharati as an institution of national importance. At the same time he made ceaseless efforts to blend the original tradition of Santiniketan with the forces of modernity—a process which was destined to suffer from a dichotomy.

Sudhi Ranjan had left a distinct impression while he was in Delhi and earned a great name in the official and judicial circles. In November 1961 he was appointed Chairman of a Commission to enquire into the grievances of the Sikhs of discrimination against the community. Other members of the Commission were M. C. Chagla and C. P. Ramaswamy Aiyar. The Commission did not find any evidence of discrimination. In November 1963 following charges against Sardar Pratap Singh Kairon, then Chief Minister of the Punjab, Sudhi Ranjan constituted a one-man Commission to enquire into them. On the basis of his findings Sardar Kairon was removed from the Chief Ministership. He was also taken on the University Grants Commission in February 1962 and he played a prominent role in the Commission till his retirement from the Vice-Chancellorship. Other honours were also showered upon him. He was the Vice-President of the Indian Council for Cultural Relations in 1964-65. He became the Chairman of the Board of Trustees for The Statesman Ltd. in 1968. Sudhi Ranjan had been awarded the honorary doctorate degree in Law by the Calcutta University in 1957 and by the Allahabad University in 1958. The climax of honour came in 1961 when he was made a Fellow of the University College in London.

Sudhi Ranjan lived an unostentatious life but spent a lot to help the poor relatives and needy people. During the Bengal famine he organised a large canteen near his home to feed the hapless. He would supervise the relief work personally since early morning till he rushed home to have a frugal meal

and leave for the High Court. He had been a keen sportsman in his youth. During his student days in Santiniketan he took part in many plays by Tagore. He will be long remembered for his portrayal of "Aparna" in *Visagan* drama. He had a not-so-common literary flavour in his writings. After his retirement from Santiniketan he spent most of his time in writing memoirs and reminiscences. His *Amader Santiniketan* (Our Santiniketan), and *Ja Dekhechhi Ja Peyechhi* (What I have seen, what I have got) are full of valuable details about Santiniketan of olden times. Sudhi Ranjan was a devout Brahmo. His faith in the philosophy of Brahmoism gave him an inner strength to withstand the numerous shocks he had received in his life—his two sons and his wife predeceased him. Even in the hour of the gravest grief he did not lose his composure and attended his duties being oblivious of his own personal difficulties.

The life of Sudhi Ranjan Das is a story of all round success. But neither high position nor unending success could reel his unusually balanced mind. Never in his life he ventilated any puffed-up feeling. Even in the most hectic period of his life he seemed to be never in a hurry. Seemingly amiable and easy going he was known for his brilliant conversation, scintillating wit and capacity for maintaining friendly contacts. Born of a distinguished family he imbibed an elegance of demeanour that marked him out in the society. Behind the apparently mild and warm personality there was concealed a strong character and iron will. Nothing could deter him if he had resolved upon to do something. At the same time he was the absolute master of his own temperament. Nobody could gauge his intention even seconds before he chose to strike if anything went wrong. The most prominent feature of Sudhi Ranjan's character was his intimate and warm contact with persons belonging to any rank. "He was capable, even from the place of eminence that he held, to feel one with everybody from any walk of life. This trait not only endeared him to all irrespective of official and social status—but was also the triumph-card of his success as an administrator". Sudhi Ranjan died in Calcutta on 16 September, 1977.

*Das, Sudhi Ranjan—Ja Dekhechhi Ja Peyechhi, Vol. I, 1969; Visva-Bharati News, October-November, 1977; The Statesman, 17 September 1977; Amrita Bazar Patrika, 17 September, 1977; Ananda Bazar Patrika, 17 September, 1977; Personal knowledge about Sudhi Ranjan Das as Vice-Chancellor of Visva-Bharati.*

TARASHANKAR BANERJEE



**DASH, SURYANARAYAN (1908-1982)**

Suryanarayan Dash was born on 1 July, 1908 in the Brahman Sashan of Dasarathpur village in Ganjam district, Orissa. He was the eldest son of Pandit Balukeswar Dash and Kshiti Devi. He is survived by three brothers and only sister. A noted linguist, the late Gopinath Nandasharma was his uncle and tutor. He came of a Hindu Brahmin family. He was a bachelor.

Suryanarayan started his early education in village Chatsali. He finished his Intermediate course in Science from Gajapati College, Parlakhemundi. From 1925 to 1926 he read B.A. in Vijayanagar Gajapati College. He was a brilliant student throughout his academic career and got merit scholarships. He was the Secretary of Oriya Students' Society at Vijayanagaram. His interests were not too narrowly academic. He wrote several essays to root out evils of child marriage and other social superstitions and blind beliefs.

He joined in the S.R.C. Organisation and visited the separated parts of Orissa. From 1930 to 1933 he acted as the Secretary of Flood and Famine Committee. He took the leading part in founding the Utkal Journalists' Association. When he was a member of the History of Freedom Fighters' Committee he published *The History of Freedom Movement in Orissa*. He was a member of the Oriya-English Dictionary Committee and also of the Script Publication Committee of Orissa Sahitya Academy. He took remarkable steps in the field of research when he was in Research School of Government of Orissa.

He wrote several articles on the History of Oriya literature and Oriya culture. He wrote as many as one hundred and ten books. Some of his important books are *Amar Swarajya*, *Orissa Gariba Kahink*, *Orissare Silpa O' Banijya*, *Oriya Krushak*, *Orissare Banya O' Durbhikshya*, *Bhasabodha Vyakarana*, *Prathamika Vyakaran*, *Samar Tarang*, *Kabita Koumudi*, *Orissare Sipahi Bidrohara Jhalak*, *Paika Bidroha*, *Unabinsa Satabdira Orissa*, *Katha O' Kahanimala* (Seven volumes), *Adivasi Galpa Oriya Sahityara Parichaya* (I & II parts), *Orissare Swadhinata Sangramara Itihasa*, *Temple of Swadhinata Sangramara Itihasa*, *Temple of Jagannath*, *Sri Nimbarki Jibani*, *Utkalamani Gopabandhunka Jibani*, *Sri Jagannath Mandira Katha*, *Ati Badi Jagannath Tattwa*, *Oriya Sahityara Itihasa* (four volumes). He was awarded by Central Sahitya Academy, for his works on History and Oriya Sahitya. Besides that he was honoured by

Prajantra Prachar Samity, Gourisankar Smruti Sansad, Utkal Pathak Sangha, Sarala Saraswata Utsab and Kalinga Sanskrutika Parishad.

He was of medium height. He was a white-complexioned and clean-shaved man. He put on dhoti, punjabi and chadar. He was fond of friends. His mode of life was very much simple and gentle. He died on 11 July, 1982.

*Daily 'Samaja' dt. 21 July, 1982; Oriya Sahityara Itihasa written by Brindaban Acharya.*

BJAYANANDA SINGH

**DASAPPA, YASHODHARAMMA (1905-1981)**

A Gandhian and well-known social worker, Yashodharamma Dasappa was born on 5 May, 1905 at Mysore city. While a student in Lord Mission High School in Bangalore, she came under the influence of its Principal Mr. M.S. Butler. She pursued her college studies in Madras for sometime. She was married to Mr. H. C. Dasappa, a lawyer and prominent freedom-fighter of Mysore (1926). She joined Congress in 1937 along with her husband and participated in the famous Flag Satyagraha at Shivpur. In her speech at Shivpur, dated 12 April, 1938 she boldly criticised Dewan Sir Mirza Ismail for his "regime of disturbances" and asked him "to go home and lead a retired life with full pay as pension". In the AMCC convention at Shimoga (April 1940) she toned down her speech and made a special appeal to the Congressites to be non-violent in thought, word and deed and devote special attention to the constructive programme of work rather than holding public meetings, etc. She also made special appeal to the womenfolk to lend their best support to their husbands in the cause of the country. In another speech she declared that if all the ladies were to come forward and work for the sake of our country, we should achieve freedom in no time. She exhorted people to wear khaddar and khadi caps.

During the Quit India Movement (1942), she gave shelter to many underground workers. The influence of her father Shri K. H. Ramaiah, a prominent public figure in Mysore, was such that in spite of her active involvement in the freedom struggle, she was never imprisoned.

For sometime (1938-1945) Yasodharamma Dasappa was a member of the Mysore Legislative Council. But she resigned her membership and came to devote herself to the cause of women and children in the villages through The Kasturba



Gandhi National Memorial Trust. She was instrumental in establishing various nursery schools, maternity homes and cottage industries. For training the women volunteers of Karnataka, she founded the Kasturba Gram near Arsikere in Hassan district. She rendered appreciable service in the field of education of rural women.

Yasodharamma Dasappa was the President of the Mysore Pradesh Congress in 1948. She also served as the permanent trustee of the Gandhi Smarak Nidhi founded in the same year. Elected to the Mysore State Legislative Assembly in 1962, she was made Minister for Social Welfare on 12 March, 1962 first in Shri S. R. Kanthi's and subsequently in Shri S. Nijalingappa's cabinet on 12 June, 1962. But in protest against the decision of the Government to do away with prohibition she resigned from the cabinet on January 4, 1966.

She established the Gita Industrial Co-operative Society with a view to give employment to girls from poorer families in Bangalore. Other organisations through which she served included Harijan Seva Sangha, Gramina Mahila Sangha, Samaja Kalyan Mandal, Khadi Gramodyoga Board, etc.

She was the recipient of the *Padma Bhushan* award in 1973. Rama Dasappa and Tulsi Dasappa are her two sons.

*Speeches delivered at the Jana Maidan on 11 April, 1938 at Shivpur; Proceedings of the open sessions at the Shivpur convention dated 12 April, 1938. Report of the District Superintendent of Police to the Deputy Commissioner, Shimoga district, Shimoga no. CC 196-32/39 dated 13 April, 1940 regarding State Congress Convention at Shimoga, (all the above records are in the Karnataka State Archives); Proceedings of the Mysore Legislative Council (1938 to 1945); Swatantrya Sangramada Smritigalu (Memoirs of the Freedom Struggle), Vol. II, Editor Dr. Suryanath Kamath, Bangalore University; Kannada Vishaya Viswakosha (Kannada subject Encyclopaedia), Mysore University, Mysore.*

H. P. SHASHIDHARAMURTHY

### **DAS GUPTA, PROMODE (COMRADE) (1910-1982)**

Comrade Promode Das Gupta was born on 13 July, 1910 in Knuorpur village, situated within Palang P.S. of Faridpur district in present Bangladesh. His father was Motilal Das Gupta, and Charubala Devi was his mother. Motilal Das Gupta was a doctor in government service. Promode was

the eldest among his three brothers and five sisters. His nickname was 'Khoka'. As his father's job was transferable and as his mother had failing health, Promode Das Gupta often used to look after his younger brothers and sisters and shoulder responsibilities of the family. He, however, remained a bachelor.

Promode Dasgupta's grandfather, Apurbalal Das Gupta, was a liberal and idealist social worker. It was from him that young Promode learnt patriotic songs in childhood. He also trained Promode in physical culture and swimming. Young Promode was well up in drama and participated in a Sarat Chandra's play in his school days.

Promode Das Gupta's formal education started in his village school. Later, when his father was transferred to Barisal in 1925, he got himself admitted to Barisal Zilla School; from there he passed Matriculation Examination in First Division in 1928. Thereafter Promode Das Gupta came to Calcutta and joined Calcutta Technical Institute.

During Promode Das Gupta's childhood, Non-Cooperation Movement had been in full swing in Bengal. Young Promode, then a school student, started participating in political meetings. In his family a political atmosphere was prevailing; in tune with the spirit of Non-Cooperation Movement, Motilal Das Gupta, though himself in government service, started spinning charka and wearing khadi garments. The changed political situation drew Promode Das Gupta to freedom struggle. Young Promode, however, soon got over the influence of Non-Cooperation Movement and began to be attracted to revolutionary struggle as early as in 1924. He came in touch with Comrade Niranjana Sen and joined Anusilan Party.

In February 1930 the British Government filed the Mechhabazar Bomb Case against Niranjana Sen and other revolutionaries. Promode Das Gupta along with Prafulla Sen (Niranjana Sen's brother) raised fund to fight the case. As the arrest warrant was already issued against Das Gupta in 1929, he had to work underground. In 1931 he went to Bogra. It was here that the police in plain clothes arrested Das Gupta under B.C.L., after surrounding his phaeton-coach. Thus started his prison life without trial, and he had to spend six years in different jails in Berhampore, Buxar and Deuli. He was released on parole in 1937; but, after spending few days at home, he was interned in Talora P.S. of Bogra.

It was during the above phase of his prison life that Promode Das Gupta delved into Marxism. He acquainted himself thoroughly with Marxian philosophy and economics, and became a member

of 'Communist Consolidation'. Das Gupta's political thinking had taken a new turn. He was probing deeply into the problem of ascertaining the path of revolution. He had been already convinced of indispensability of the leadership of working class in the revolution. After his release from prison in December 1937, Das Gupta came back to Calcutta and met Comrade Muzaffar Ahmad (better known as 'Kaka Babu'). Kaka Babu asked him to organise trade union activities among Dock workers. Meanwhile Das Gupta was utilising Imperial Library for further reading and he found time to go through Stalin's 'Foundations of Leninism'. Along with this intensive reading, Das Gupta became wholeheartedly absorbed in the activities which the Communist Party entrusted to him. On 1 May, 1938 he was given membership of the Party.

Towards the end of 1940 Kaka Babu was elected the Secretary of the Party's Provincial Committee at an underground meeting. The Secretary of Calcutta District Committee also had to function from an underground cell where Somnath Lahiri and others took shelter. Responsibility of carrying out open activities of Calcutta District Committee was entrusted to Comrade Promode Das Gupta. But he was arrested within a short while, and remained imprisoned in Hijli jail without trial during 1941-42.

In July 1941 the ban was lifted from the Party. The Party took immediate initiative to publish various political literature, like 'People's War' and 'Janajuddha'. Promode Das Gupta was released from jail at the end of 1942 and thereafter he took over the managerial responsibility of the Party's journal.

In the same year Comrade Das Gupta learned guerilla training from Ghosal, the Communist leader of Burma, in the garden villa of Snehangshu Kanta Acharya; and, then, Das Gupta along with other leaders imparted the same training to a selected group of party workers.

In 1943 while the Party was growing with expanding spheres of activities, the members of the Provincial Committee found it difficult to tackle all the problems. Comrade Das Gupta was entrusted with a new responsibility, as he was now made one of the organisers of Bengal Provincial Committee. In 1943 the first open session of the State Conference of the Communist Party was held in Indian Association Hall; the two earlier sessions of the State Conference were held underground. Comrade Das Gupta became a leading organiser of the Party's literature front. On 25 December, 1945 '*Swadhinata*', the Party journal was published. Somnath Lahiri was made Editor of '*Swadhinata*', and Comrade Das Gupta

became its Manager. *Swadhinata* Press was first located at 121 Lower Circular Road; later in 1946, it was shifted to the ground floor of 8 Dacers Lane. The Party's literature section was on the first floor and the second floor accommodated the Party's office. It was here that Comrade Das Gupta turned out as the chief organiser of the party's journal *Swadhinata*.

A fratricidal communal riot broke out in the middle of 1946. At this time the leaders like Kaka Babu, Comrade Abdul Halim, Comrade Bankim Mukherjee, Comrade Promode Das Gupta, Abdul Momin and Nirode Chakraborty used to reside in the adjacent houses near the Bowbazar-Chittaranjan Avenue crossing. During the riot their residence was almost besieged; after three days Snehangshu Acharya made arrangements to shift Promode Das Gupta and other leaders to a safe place elsewhere.

In the Provincial Conference of 1947 Comrade Das Gupta was elected as a member of the State Committee. Two Zonal Committees were formed for East and West Bengal—he was elected for West Bengal Zonal Committee. On 26 March, 1948 the Communist Party was declared illegal. Offices of the State Committee and *Swadhinata* had to be closed down. The leaders went underground. Kaka Babu along with three hundred leaders and party workers were imprisoned. In 1950 Comrade Promode Das Gupta, Abdul Halim, Saroj Mukherjee, Jyoti Basu, Niranjana Sen and other leaders were arrested.

Throughout 1940s Promode Das Gupta participated actively in inner-party struggle against revisionism. In 1949 Comrade Das Gupta together with Abdul Halim took shelter in an underground cell, and during 1948-49 they formulated a document criticising and exposing sectarianism within the Party. Jyoti Basu, after his release from jail in 1951, started editing *Swadhinata* anew and Promode Das Gupta was elected a member of the editorial board.

In 1960 Comrade Das Gupta was elected the Secretary of the Party's State Committee by the West Bengal State Conference held at Burdwan. In all the five State Conferences held hereafter Promode Das Gupta had been consecutively elected as the Secretary and remained in the same post for twenty-three years at a stretch. In 1961 he became a member of the National Council of the Party.

In 1964 Comrade Das Gupta was elected a member of both the Central Committee and the Politburo of the Communist Party of India (Marxist). In all the Party Congresses held hereafter he had been elected to the same posts.

In 1977 after the assumption of power by the Left Front Government in West Bengal following a

massive electoral victory, a Left Front Committee was formed to formulate the policy framework of the State Government. Promode Das Gupta accepted the chairmanship of this Committee and continued to shoulder this pivotal responsibility till his last days. In September 1982, he, accompanied by Comrade Buddhadev Bhattacharya, had to go to Peoples' Republic of China for treatment of his long-standing illness. He passed away in Peking on 29 November, 1982.

*Special edition of Ganashakti, 3 January, 1983.*

BUDDHADEB BHATTACHARYA

**DAS GUPTA, SURENDRA NATH (DR.)**  
(1885-1952)

Dr. Surendra Nath Das Gupta, a great Sanskrit scholar and a celebrated exponent of Indian philosophy, was born in Kusthia in 1885 (according to a different view, in 1887), as the only son of an economically poor family. His father Kaliprasanna Das Gupta earned only Rs. 50 a month, which, even in those days, was not enough to maintain a whole family well. Another difficulty was that his father was often transferred from place to place; and young Surendra Nath, too, had to move from place to place with him. But in spite of these, he manifested his inner intellectual powers at an early age, as befitting his own scholarly family. His native place was village Gaila in Barisal district, and his great grandfather, the very life and soul of this illustrious family, was a celebrated Sanskrit Pandit or scholar, viz., Kavindra Madan Krishna Das Gupta, and their ancestral house was known as "Gaila Kavindra Bari". Kavindra Madan Krishna took special pains to establish a family "chatuspathi" or traditional Sanskrit school; and gave lessons in Sanskrit learning and literature, including such branches as, Kavya, Samkhya, Ayurveda and the like. Child Surendra Nath inherited this love for and devotion to Sanskrit from his illustrious great grandfather; and when born many years after his death, was acclaimed by all, as his great grandfather incarnate.

When his father was transferred to Krisnagar (West Bengal) and stayed there for some time, Surendra Nath got an opportunity to be admitted permanently to the well-known Krisnagar College and passed the Matriculation Examination of Calcutta University in 1900, in First Division. After that, he returned to his native village Gaila to join his great grandfather's celebrated chatuspathi for lessons in Sanskrit Grammar (Kalpa Vyakarana),

and became so efficient very soon as to teach the subject to students, too there. After that, he went back to Krisnagar to finish his college education and passed the F.A. (First Arts) Examination of Calcutta University. Then he passed the B.A. (Bachelor of Arts) Examination of Calcutta University from Ripon College, Calcutta and M.A. Examination in Sanskrit from the same University. Then, he went to Lalbag where his father had a petty job with a very meagre pay. But in spite of his best efforts, he failed to secure any suitable job and spent his days in dire poverty.

But fortune suddenly smiled on him just then absolutely unexpectedly. The District Magistrate Mr. Read came to Gaila to inspect the family Chatuspathi of Surendra Nath and distribute prizes to deserving students. Surendra Nath was entrusted with the task of meeting him at the motor-launch and accompany him to his destination. For this, Mr. Read and Surendra Nath had to walk three miles through village roads. Mr. Read had some knowledge of Sanskrit and naturally the two fell into a conversation regarding Sanskrit language and literature. Read was so very impressed by Surendra Nath's deep knowledge of Sanskrit that he very soon arranged for a State scholarship for Surendra Nath for his further studies in England.

But Surendra Nath being the only son of his parents, they were so very much reluctant to let him go to a foreign country that Surendra Nath had to give up reluctantly his cherished dream of going to England for further studies.

Failing to secure a good job, Surendra Nath started his studies again, and passed the M.A. Examination of the Calcutta University in Philosophy in 1910, as mentioned above.

After that, Surendra Nath was appointed as a temporary Lecturer for three months in Rajshahi College. Then, he was appointed as a Senior Professor of Sanskrit and Bengali in Bengal Government Chittagong College from 1911 to 1920. After that, he was appointed as a Lecturer in Cambridge University from 1920-1922. On his return to India, he was appointed Vice-Principal of Chittagong College. After that, he was appointed to Indian Educational Service as Lecturer in Philosophy at Presidency College, Calcutta. He was thereupon made Principal of Government Sanskrit College, Calcutta from 1931 to 1941. In 1942, he was appointed Professor of Philosophy (Ethics) in Calcutta University. He retired in 1945. Then, he went abroad and after his return to India, lived in Lucknow for the rest of his life.

Surendra Nath's glorious career in the Education Department as Lecturer, Professor and Principal lasted for full thirty-five years continuously from 1911 to 1945. During this period, he also took special pains to add laurels to his already full educational career and was awarded Doctorate Degree in Indian Philosophy in 1920 by Calcutta University. He was also awarded D. Litt. Degree (Honoris Causa) of the Royal University of Rome in 1939.

Surendra Nath was closely connected with many Universities in India and abroad as Research Guide, Paper-setter, Examiner, Visiting Professor and the like. His large circle of Indian and foreign students still remember him reverentially and lovingly as a devoted teacher, dedicated to the service of the student community all his life.

He was awarded many Honorary Degrees by various Indian and foreign universities and cultural organisations in recognition of his great contribution to the field of education, specially Oriental learning.

A well-known orator, he delivered highly learned lectures in different universities, educational institutions, cultural centres and so on.

He also earned great fame as a writer of a large number of works and articles in English, Bengali and Sanskrit. His most well-known work is *A History of Indian Philosophy* in five volumes.

After a full life of continuous studying, teaching, lecturing and writing, Dr. Surendra Nath left his mortal coils for a life immortal, on 18 December, 1952 (3rd Pausa, 1359 Vangabda) in Lucknow, in his calm and quiet quarters inside the Lucknow University campus.

A man of versatile genius, with all the sides of his glorious life, viz., those of "Jnana-Bhakti-Karma": Profound Knowledge-Deep Devotion-Dedicated Service, fully developed, Dr. Surendra Nath Das Gupta's name will ever remain written in letters of gold in the annals of India.

*As per information supplied by his daughter Shrimati Chitra Devi; Manishi Jivan Katha, Sushil Ray.*

ROMA CHAUDHURY

## DATE, KESHAV TRIMBAK (1889-1971)

Keshav Trimbak Date, popularly known as Keshavrao Date, was one of the most accomplished actors of the Marathi theatre. He was a Hindu Brahmin and was born on 24 September, 1889 at Adiware, a village in the Ratnagiri District of the

Maharashtra State. He was the youngest of the four sons and four daughters of his parents, Trimbak and Yesubai. Due to poverty he could not prosecute his studies after the fourth (English) standard. His father who was a priest died when Keshav was only five years old. In 1905, Keshav migrated to Bombay for his livelihood as many others from his village had done. He was fortunate enough to secure a job as a compounder with a medical practitioner in Bombay, on a pittance of six rupees per month. Keshav had never before even witnessed a drama. However some of his companions in Bombay happened to be members of a group of amateurs who occasionally took part in dramatic performances. Due to their persuasion Keshav once played a female role in a Marathi adaptation of Othello and was immediately captivated by the lure of the theatre. Eventually, on 20 April, 1907, Keshav entered the *Maharashtra Natak Mandali*, one of the leading professional dramatic companies in Maharashtra.

It was then commonly believed that one who enters the dramatic profession was apt to lead a vicious and degenerate life. Ladies were loathe to enter a theatre even as spectators. That is why young and good looking boys had to be engaged for playing the female roles and there can be no doubt that some of them did the job very efficiently and artistically. Keshavrao played female roles for some years and, in 1910, was shifted to the leading male roles. He acted as an actor and also as a Director in the Maharashtra Company till 1929.

During the latter part of his career in the Maharashtra Company, Keshavrao had been introduced by his educated friends to the dramas of Ibsen, Shaw and Galsworthy. He then formed the opinion that even the most successful dramas in the Marathi theatre were verbose, melodramatic and burdened with excessive dialogue which left very little initiative to a talented actor. After spending some time in the Samarth Natak Mandali in 1933 he joined the Natyamanvantar Ltd. a professional group formed by educated and reformist amateurs with the avowed object of introducing the Ibsenian technique in the Marathi theatre. Keshavrao was as much at ease in the new technique as he was in the traditional theatre. However, that was a period of the decline of the theatre, especially due to the advent of the Talkies. Natyamanvantar had, therefore, a brief existence.

While working with the Natyamanvantar, Keshavrao had accepted an engagement to play important roles in the talking pictures produced by the famous Prabhat Film Company of Pune, under the able direction of the ace Director, V. Shantaram.

That was followed by a contract with the Ranjit Film Company at Bombay. Keshavrao spent the last twenty years of his active career in the Rajakamal Kala Mandir of Bombay under the direction of V. Shantaram.

The techniques of the stage and the screen are quite different and a supreme artist of the stage does not necessarily shine as a supreme artist on the screen. Keshavrao was a supreme artist of the stage. During his career he played leading male roles in thirty dramas and had directed twenty-six dramas. Bhaubandki, the performance of which was directed by Keshavrao, won the first prize in a competition held in New Delhi in 1954. In the year 1964 he was awarded the President's Gold medal for stage acting by the Sangeet Natak Akademy.

Keshavrao was married to Ramabai in 1917 and lived a very happy married life thereafter. He was one of the few, who by their artistic genius and unblemished behaviour raised the social status of persons following the dramatic profession. His artistic career, social behaviour and his mental processes were moulded especially by K. P. Khadilkar, a loyal associate of Lokmanya Tilak, a famous journalist and an eminent playwright.

Keshavrao, though well built, lacked an imposing personality. His voice lacked pitch and brilliance. But he had an expressive face and more expressive eyes. In certain situations he moulded his voice so cleverly as to create an impression of being melodious. Above all, he really lived the part that he played.

Some of the memorable roles played by Keshavrao bear testimony to the wide range of his artistic abilities—Jayant, a romantic young man in the drama Premasanyasa (social), Vrindavana the villain in Punyaprabhav (romantic), Harishchandra the embodiment of Truth in Satyapariksha (mythological) and the wily Aurangzeb in *Agrahun Sutaka* (historical). He indeed excelled himself in the role of a clerk, afflicted by poverty and ill health, in the social playlet Karkoon.

There was no other actor of his generation, playing so many leading male roles, quite different in age and behaviour, with equal ease and elan as Keshavrao did.

*Natashreshtha Keshavrao Date (1976), published by Prakashan Mandir, 211, Raja Rammohan Road, Bombay-400 004; personal knowledge of the contributor.*

VASANT S. DESAI

## DATEY, KESHAVRAO KRISHNARAO (DR.) (1912-1983)

Dr. Datey was born on 7 August, 1912 in a well-to-do Maharashtrian family at Jabalpur in Madhya Pradesh. His father was an Engineer. He had his primary and secondary education at Jabalpur, but went to Allahabad for his higher education. He passed his B.A. with English literature but again appeared for Inter Science with Biology as his subject. In 1932 he joined the Grant Medical College of Bombay and passed his M.B.B.S. in 1937.

Dr. Datey won many prizes and shields as a student at Allahabad as well as in Bombay. He was the Honorary General Secretary of the G. S. Medical College, Gymkhana. He captained the College Hockey Team and was member of most of the College sport teams including cricket and tennis.

Dr. Datey wanted to proceed to Europe for higher studies but was unable to do so because of the Second World War. He, therefore, temporarily accepted service as Medical Officer in the Central Jail in Madhya Pradesh. As soon as the War ended in 1945 he gave up this service and proceeded to England. After getting his Post-Graduate Degree there, he proceeded to America.

Dr. Datey returned to India in 1950 and soon set up practice as a cardiologist. In the same year, he was appointed Professor-Director of the Department of Cardiology in the K.E.M. Hospital and Seth G.S. Medical College, Bombay, which post he held till 1970. During this period, he established a Cardiac Rehabilitation Centre at the K.E.M. Hospital which was the first of its kind in India.

In recognition of his talent in research and investigations, the Health, Education and Welfare Department of the U.S. Government gave him a research grant of over Rs. 2 lakhs for developing techniques in the rehabilitation of cardiac patients.

Dr. Datey was the first to establish an Intensive Coronary Care Unit in India at the K.E.M. Hospital in 1965. He was a pioneer in Cardiology in this country. An excellent clinician and teacher, he was responsible for training many generations of young cardiologists. He commanded a huge practice in Bombay and indeed all over India.

Dr. Datey was also a pioneer in the treatment of hypertension by Yoga and Shavasan and was largely instrumental in popularising this method of control of hypertension by physiologic means.

In recognition of his high standard of excellence, he has been awarded fellowships of numerous scientific bodies in India, U.K., Phillipines and

U.S.A. He was an Honorary Fellow of the American College of Physicians and of the American College of Cardiology. In India he was awarded Fellowships by the two prestigious bodies, the Indian Academy of Medical Sciences and the Indian National Academy.

He has been the President of numerous societies, viz. Cardiological Society of India, Association of Physicians of India, Indian Rheumatic Association, Chest Physicians, etc.

His contribution to medical science was well recognised by our nation when the President of India decorated him with the *Padma Bhushan* in 1969.

In view of his services to the Armed Forces, he was given the honorary rank of a Brigadier. In 1975 he was given the Dhanvantari Award for his outstanding contributions in Medicine. In 1977 he was awarded the Chaturvedi Kalawati Jagmohandas Memorial Award for Cardiovascular Research for the year 1977-78 by the Indian Council of Medical Research, New Delhi. He was also the recipient of the B. C. Roy National Award and also delivered B. C. Roy National Award Oration.

In 1973 the Philippines Heart Association invited Dr. Datey to address their Annual Conference as the Overseas Guest Lecturer. His lecture was highly appreciated and in recognition of his contribution to cardiology, they awarded him the Honorary Fellowship of the Philippine College of Cardiology.

After his retirement from the K.E.M. Hospital and the Seth G.S. Medical College in 1970, the Government of Maharashtra invited him to be the Director of the Department of Cardiology at the St. George's Hospitals Bombay, for five years. In 1975 he was appointed Professor Emeritus at the K.E.M. Hospital and G.S. Medical College. Simultaneously, he was the Director, Department of Cardiology, Medical Research Centre, Bombay Hospital.

Dr. Datey has to his credit over two hundred and fifty scientific papers published in Indian, British, American, Japanese and Philippine Journals, apart from the numerous publications in different papers and magazines for the lay public. He was on the Editorial Board of numerous medical journals in India and abroad. He was the Editor-in-Chief of the 'Text Book of Medicine' of the Association of Physicians of India.

Dr. Datey has the unique distinction of having been the President of three important World Congress—Fifth World Congress of Cardiology (1966), the XIth International Congress of Internal Medicine (1970) and the First Congress of the South East Asia and Pacific Area League against Rheumatism (1968). He has been a distinguished member of the W.H.O. Expert Advisory Panel on

Cardio-vascular Disease since 1963. He had also the unique honour of being the only Indian to be an Honorary Member of the British Cardiac Society and a Member of Honour of the Cardiological Society of Belgium.

Dr. Datey was Physician to the President of India and Honorary Physician to the Governor of Maharashtra.

He possessed a striking and magnetic personality owing to his finely chiselled features and immaculate attire.

He carried on a campaign against heavy drinking, smoking and other harmful habits which are contributory causes of heart ailments.

Dr. Datey died on 22 April, 1983.

*Indian Heart Journal*, March-April 1983; *Care*, 15 June, 1983; *Aparna (Marathi)*, Diwali 1977; *The Times of India*; *Seth G.S. Medical College and K.E.M. Hospital Golden Jubilee Volume*.

V. G. HATALKAR

#### DATTA, BISHAMBAR PANDIT

-See under Chandola, Bishambar Datta

#### DATTA, DHIRENDRA MOHAN (1897-1974)

One of the finest and inspiring teachers of Philosophy in modern India, Dharendra Mohan Datta was born on 15 June, 1897 in the Singrail village in the district of Mymensingh, now in Bangladesh. His father Ramsundar Datta came of a cultured zaminder family of Mymensingh, but was himself a teacher in Sanskrit in the Government School at Mymensingh. His mother Priyada Dutta came of the famous Nandi family of village Kalikachha in the Brahmanbaria subdivision of the erstwhile Tipperah district. At the age of five Dharendra Mohan lost his mother, and his father passed away before his B.A. Examination. Towards the end of his life, Dharendra Mohan's father became too much prone to religious practices and almost renunciated the worldly life. At his childhood Dharendra Mohan breathed in a liberal religious atmosphere of his family. Though in his later life he developed no particular religious leaning, he had developed a liberal attitude towards religion and did not hesitate to go to the Brahmo Samaj Mandirs or churches while he was serving at Patna. He never had *Diksha*, but was religious in his own way and used to sing *bhajans* and other devotional songs regularly in the morning.



After his mother's death, Dharendra Mohan was actually brought up by his elder cousin and his wife. From his boyhood he was an extremely determined type and developed a tough character. He deserted his village home the night he came to know that his uncle would like to adopt him formally. He came to Mymensingh town where he stayed for some time with his elder cousin. Later, he went to his own elder brother who was a Professor of Philosophy at Gauhati. The influence of his elder brother in shaping his personality and career was tremendous.

After some non-formal initial elementary education in his village, Dharendra Mohan had his schooling at Comilla and then at Gauhati. He matriculated from the Mymensingh City School in 1915 and got a scholarship. In 1917 he passed I.A. from Dacca also with a scholarship. With Sanskrit as Honours subject he passed B.A. from Cotton College, Gauhati, in 1919 securing First Class 1st position. He also stood First Class 1st in M.A. Sanskrit Examination from Calcutta University in 1921. After passing M.A., he went to Sabarmati Ashram being attracted by Gandhiji's educational programme. After a year's stay there, he came back to his own village to translate Gandhiji's idea of village reconstruction. Though his Sabarmati stay was short, its influence was everlasting on him. He could not carry on with the village reconstruction programme for long as he was unable to compromise with the growing political overtone in that work. He looked inwards perhaps and leaned towards philosophy, particularly Indian philosophy. He joined the Institute of Philosophy at Amalner, Maharashtra, probably in 1924 and stayed there for one and a half years. He then joined the National Council of Education at Jadavpur towards the end of 1925 as P. C. Basu Mallick Research Fellow and obtained P.R.S in 1926 followed by the Ph.D. degree in 1930 from Calcutta University. The Dacca University conferred on him the Honorary M.A. degree in Philosophy, probably in the year 1923. He also received the Sanskrit title of 'Prachya Vidya Baridhi' on the completion of his informal training under some great Pandits of his time.

Dharendra Mohan led a simple but happy family life. He married in 1923 Nirupama Datta, daughter of Mathuranath Choudhury of village Tatiar in the Netrokona subdivision of the district of Mymensingh. Having lost her father in childhood, Nirupama had her education at home but developed a great catholicity of mind under the influence of Dharendra Mohan. She took upon herself all the responsibilities of the family so that her husband remained free for his academic pursuits. The couple

had four sons, of whom three survived and all well placed in life. They had five daughters, one of whom married a Muslim intellectual who served Santiniketan for some time and was her teacher. Dharendra Mohan was sore over that marriage because he firmly believed that a wedlock between a teacher-guru and his student was extremely undesirable.

Dharendra Mohan Datta was successful in his career, and enjoyed the affectionate support of persons like Dr. Radhakrishnan even in matters relating to the publication of his books. He joined the Bihar Education Service in 1928 and became the Head of the Department of Philosophy in Patna College. In 1952 his services were loaned to the Patna University in the Department of Philosophy which he served as a full Professor. He retired from Government service in June 1953. His reputation as a teacher was proverbial. He was highly respected as well as loved by his colleagues and students. Teaching was in his blood so to say. In the citation for 'Deshikottama' conferred upon him it was rightly stated that teaching had been to him a mission and he was undoubtedly one among those who could both instruct and inspire. In 1949 and again in 1959 he was a Visiting Professor at the East-West Centre, Hawai. He also taught at the Universities of Wisconsin and Minnesota during 1951-52, as a Visiting Professor. He, however, declined to accept a ten-year contract for the Spalding Professorship at Oxford University which was offered to him on the recommendation of Dr. Radhakrishnan in 1952. Member of various philosophical organisations, Dharendra Mohan was elected General President of the Indian Philosophical Congress for its Mysore Session in 1952. In 1960 the Visva-Bharati conferred on him the Degree of Desikottama (Honorary) in recognition of his great contribution to the field of philosophy.

Dharendra Mohan Datta was eminent not merely as a teacher but also as a scholar. During his time he was recognised as one of the outstanding philosophers in India. He had specialised both in Eastern and Western philosophy. By virtue of his industry he had succeeded in interpreting the neglected aspects of Eastern philosophical thought to the West and contemporary Western philosophical thought to the East. *Six Ways of Knowing, Introduction to Indian Philosophy, The Chief Currents of Contemporary Philosophy, The Philosophy of Mahatma Gandhi*, and *Philosophical Perspectives* are some of his significant contributions to the world of knowledge. He was also on the Editorial Board of 'History of Philosophy' published by the



Government of India. The most striking thing about him is that the eminence in teaching and scholarship produced, in his case, only the spirit of humility, which has always been the characteristic of an authentic seeker of knowledge. Philosophy had been to him not just a body of knowledge but also a way of life. When he upheld the ideals of Gandhiji, he did not simply theorise, but devoted himself to their essential practices. He continued the Sabarmati tradition of wearing coarse khadi till the last day of his life and remained a vegetarian all through.

Honest to his bone marrow but firm and uncompromising in his conviction, Dharendra Mohan was sobriety personified. He was charitable and simple. He was free from the aloofness of a theoretical scholar and was in contact with the common man. Though normally cool tempered, he was somewhat obstinate and unbending. At times he became very angry when there was a clash with his ideals. But he would silently suffer rather than relent. He was strictly regular in his habits and daily routine. One remarkable thing is that he was a great lover of horses and was an expert rider. While at Patna during his early years, he even rode on horseback on the streets for which he earned a nick-name of 'Cavalier Philosopher' from his friends and younger colleagues. He was versatile in many subjects and knew several Indian languages. He also loved music, particularly of the devotional type, and knew *Sitar*. While at Patna, he actively took part in literacy programmes and was President of the Association of Bihar School Teachers for a few years towards the end of his career. Notwithstanding his admiration for Gandhi, he was, by and large, non-political. But he was strikingly nationalist in his outlook and preferred to buy the products of the mother country before Independence. After his retirement, he permanently settled down at Santiniketan and led a quiet and peaceful life. Till the end he remained a shy and unassuming scholar who shunned publicity and popular limelight. To him life was a total dedication and a complete commitment to the temple of learning. Dharendra Mohan breathed his last at Santiniketan on 24 November, 1974.

*Visva-Bharati News, January, 1961; Visva-Bharati News, November-December 1974; information supplied by Dr. J. N. Sarkar, formerly of Patna University; information supplied by Dr. Atindra Mohan Goon, son-in-law of Dr. Dharendra Mohan Datta; interview with Sri Sudhjit Datta, son of Dr. D. M. Datta, on 8 March, 1982.*

TARASANKAR BANERJEE

## DATTÀ, KALIKINKAR (DR.) (1905-1982)

One of the last Victorians among modern Indian historians and almost a phenomenon during his life time Kalikinkar Datta was born in May 1905 in a Bengali Kayastha family in Jhikarhaty village under the Pakur subdivision of the Santal Parganas in South Bihar. His grandfather Banyeshwar Datta was a *Patwari* (petty revenue officer) of the Pakur Raj, and his maternal grandfather Ramyadeva Mitra was employed in an indigo factory at Kadamtsair. His father Sadananda Datta was the Headmaster of the Pakur Raj School wherefrom Kalikinkar passed Entrance Examination in 1921. Sadananda was Headmaster of the Maheshpur High School also for a few years. Young Kalikinkar was greatly inspired by his father's qualities as a teacher and a person who moulded his character and ideas in later life. His mother Sarojini Devi was a pious and affectionate lady, and a constant source of encouragement to him. The middle class joint family of the Dattas had been living in Jhikarhaty for several generations, and like many other immigrant Bengali families, identified themselves intimately with Bihar and its people.

Kalikinkar studied at Berhampore Krishnanath College (Murshidabad district) where he came into contact with the inspiring Principal as well as some lecturers who left a deep imprint on the bright student. After graduating in 1925 from K.N. College with a 1st class Honours, he got admission in the Post-Graduate class in History in Calcutta University. Earlier, while at Berhampore he came in intimate contact with Kalidas Nag, a reputed historian of the time who instilled a new interest in Kalikinkar regarding historical studies. The result was that after getting the M.A. degree in History in 1927 with a First Class (second in order of merit), he was engaged in historical researches as a research scholar at Patna College, and never let his pen rest till the end of his life. He was awarded Premchand Roychand Studentship in 1929 for his researches in Social and Economic History of Bengal in the 18th century and the results were published in 1936 in the form of a book entitled *Studies in the History of the Bengal Subah, 1740-70: Vol. I-Social and Economic*. Winner of the Mowat Medal and Griffith Prize also, Kalikinkar obtained Ph.D degree from the Calcutta University in 1939 for his thesis under the title *Alivardi and His Times*.

Kalikinkar Datta's professional career was marked by a steady success. From a position of a Lecturer in History at Patna College from 1930 to 1937, he rose

to the position of the Vice-Chancellor of Magadh University from March 1962 to March 1965. He was Vice-Chancellor of Patna University from 1965 to 1971. In the process of his rise he had to travel through various stages as Assistant Professor of History at Patna College (1937-44), Professor of History in the same College (1944-58) and Principal of Patna College (1958-1960). One of the important tasks of Datta was to organise historical research as Director, K. P. Jayaswal Research Institute and Director of Bihar State Archives from May 1960 to February 1962. Besides being a successful teacher, Kalikinkar took living interests in extra-curricular activities and associated himself keenly with the Banga Sahitya Samiti as well as the Graduates Association.

Kalikinkar Datta was a prolific writer with nearly thirty works to his credit and contributed innumerable articles to standard journals, proceeding volumes, etc. Some of his works like *Alivardi and His Times*, *The Santal Insurrection*, *Shah Alam II* and *The East India Company*, *History of Freedom Movement in Bihar* (in 3 volumes), and the text book like *An Advanced History of India* (in collaboration with R. C. Majumdar and H. C. Ray Chaudhuri), still remain as standard works in their respective areas. The great contribution of Datta lay in his untiring efforts to give a new direction to historical research in Bihar. He may be said to have done a pioneering effort in making Bihar research-minded in the field of history.

Kalikinkar Datta was connected with a large number of institutions and learned societies all over India, and during his life time, he was virtually showered by laurels and recognitions. He was instrumental in the establishment of the 'Regional Records Survey Committee of Bihar' and was closely associated with the Bihar Research Society in various capacities. He delivered the 'Adhar Chandra Mookherjee Lectures' of Calcutta University for 1964, and was the prestigious 'Kamala Lecturer' of the University of Calcutta in 1969. He was also invited to deliver 'Mahadeo Odudkar Lectures' at Nagpur University. Crowning everything was the award of the coveted 'Jadunath Gold Medal' by the Asiatic Society of Calcutta in 1968 in recognition of the great services to the 'Muse of Clio'. In 1943 he was sectional President of the Indian History Congress of which he was elected the General President in 1958. For a number of years he was the Director, Indo-British Historical Society of Madras. A few years before his death the University of Burdwan conferred on him the degree of D.Litt (Hon.) – a recognition that was long overdue. In

every way Datta remained a committed soul to the demands of the discipline of History.

Dr. Datta belonged to that old group of historians to whom historical works meant readable and lucidly written accounts and not simply an intelligent autopsy of the past. His histories had a definite appeal to the heart. His absolute command over the historical materials is proverbial. Datta did not bother much for building up a system in his historical works, and his treatment was straightforward but methodical, relying more on concrete evidences rather than prestigious theorisation. A man of simple habits, modest in dress and outwardly reticent and somewhat stony, he was very soft inside. He was ever ready to help any one who needed it, and did not care for the return. His steadfast devotion to routine and regular life habits was quite well-known. A deeply religious man Kalikinkar Datta was dutiful in all facets of life. He was every inch an Indian and had no attraction for foreign lures in his long career. Though he passed away at Patna on 24 March 1982, Dr. Kalikinkar Datta will ever remain an inalienable part in the history of history-writing in modern India.

*The Journal of Bihar Research Society, January-December, 1973, Dr. K. K. Datta Felicitation Volume; Indo-British Review, Vol. X, No. 2; History of the Patna College (Patna, 1963), J. N. Sarkar and J. C. Jha; Patna University Golden Jubilee Volume (1970); Autobiography of Dr. K. K. Datta (in typescript); personal knowledge of the Contributor.*

J. C. JHA

#### DATT, NALINAKSHA (1893-1973)

Born at Waltair in Andhra Pradesh on 4 December, 1893, Nalinaksha was the second son of his father Surendranath. His father was a scion of the Datts of Purvasthali in the district of Burdwan, in West Bengal. After passing the Entrance Examination in 1909 Nalinaksha went to Chittagong (now in Bangladesh) with his father and took his B.A. in 1913 with honours in Pali winning the Jubilee scholarship of Calcutta University. He was admitted to the M.A. course of Pali in the said University and attended Law classes. In 1915 he got his M.A. in Pali standing first in the first class and the next year passed his B.L. with credit.

Nalinaksha was offered the Professorship of Pali in the Judson College, Rangoon (Burma), in 1916 but preferred to comply with Asutosh Mookerjee's

request to join the post-graduate department of Calcutta University as a lecturer in Pali in 1917. Next year he was given Premchand Raychand Studentship for his work on *Four Buddhist Schools* and in 1921 a Ph.D. for his thesis on *Early history of the spread of Buddhism and Buddhist Schools*.

After some years, Nalinaksha went to London with the purpose of preparing for the University a doctoral thesis entitled *Aspects of Mahayana Buddhism and its relation of Hinayana* (1930). At this time there were several Indian scholars in the London School of Oriental Studies. Har Dayal, the revolutionary who made an attempt on the life of Lord Hardinge, entered the University of London to carry on his work in an identical field of study. Professors F.C. Turner and L.D. Barnett were appointed supervisors of the research work of Nalinaksha and Har Dayal. Unfortunately Turner expressed his inability to guide Nalinaksha. But he was permitted to go to the Continent to work under the guidance of other competent scholars. Nalinaksha finished writing his thesis in Belgium under the guidance of the distinguished French Indologist Louis de la Vallée Poussin. His work was examined by A.B. Keith, Barnett and Turner and given the D.Litt. in 1931.

Back in Calcutta, Nalinaksha continued his work as lecturer in the departments of Pali and Ancient Indian History and Culture. After Benimadhab Barua's death in March 1948 he became Professor and Head of the Department of Pali, and when he retired in 1958, donated Rs. 20,000 to the University for instituting stipends for Pali students. He died at Ramananda Chatterjee Street, Calcutta, on 27 November, 1973.

Nalinaksha was among the very few Indian scholars who learned and assimilated Tibetan, French, German and other languages for the valuable work he did in the field of Buddhist studies. He ranks among the leading scholars of his time. He achieved many coveted honours and distinctions in recognition of his outstanding scholarship. In 1958 he was elected President of the Asiatic Society of Calcutta and in the same year was invited by the Academy of Sciences in the USSR to deliver lectures on Buddhism. Earlier, in 1957, he was invited to take part in the 2500 Buddha Jayanti Celebrations in Japan. He was also appointed an Indian delegate to the Buddhist Conference held at Rangoon, Burma, in 1960.

Nalinaksha came in contact with Dr. Narendranath Law, founder-editor of the famous Indological journal, *The Indian Historical Quarterly (IHQ)* where he contributed quite a substantial

number of papers from 1932 onwards. A few learned papers from the pen of Nalinaksha, among others, appeared in *The Indian Historical Quarterly*: "Three Buddhist manuscripts of Gilgit" (1932-1933, 1936); "Doctrines of the Maha-sanghika School of Buddhism" (1937); "Dhammasangani, an analytical study" (1939); "Place of laity in early Buddhism" (1945).

Besides those mentioned above and numerous contributions to different journals Nalinaksha's major works include the following; *Pancavimsa-tisahasrika Prajnaparamita*, Calcutta, 1934; *Early Monastic Buddhism*, 2 Vols., 1941-1945; *Saddharmapundarika*, Calcutta, 1952; *Baudha Samgraha*, Calcutta, 1962; *Bodhisattvabhumi*, Calcutta, 1966.

*Hundred years of the University of Calcutta Supplement*, Calcutta, 1957, p. 253; Kshanika Saha, Nalinaksha Dutt; *Pracyavidyā Tarangini*, ed. D. C. Sircar, Calcutta, 1969, pp. 310-312; *The Statesman (Calcutta)*, Sunday, 2 December, 1973, p. 8; Aruna Haldar, Manisi Nalinaksha Dutta Mahasayer Mahaprayane, *Paricaya (Calcutta)*, Falguna-Chaitra, 1380 B. S. (March-April 1974), pp. 925-934.

## DUTT, NARENDRANATH (1884-1949)

Captain Narendranath Dutt was born on 21 September, 1884 at the village of Srikail in the Tipperah District (now in Bangladesh) near the town of Comilla. He was the third son of his parents. His mother died when he was a little boy of six. His father Krishna Kumar Datta was a Sanskrit Pandit in the Chittagong H.E. School. Narendranath's early days were spent in his uncle's house at Srikail. His other brothers were also to acquire distinction later in life. The eldest, Kamini Kumar Dutt, progressed steadily as an advocate in East Bengal, and was chosen shortly before his death as Law Minister of the Government of Pakistan. Narendranath's younger brother Debendranath was a businessman of no mean repute.

Beginning with the village school of Srikail, Narendranath moved through the successive stages in the Comilla Zillah School to pass the Entrance Examination in 1906. Two years later he obtained the F.A. degree as a student of the Comilla Victoria College. Pecuniary problems were a constant source

of embarrassment. Narendranath performed in turn the duties of an agricultural labourer, small-scale dealer and assistant at a grocer's shop for small pay. His sincerity and steadfastness of purpose impressed all from his early days.

Narendranath then enrolled as a student of the Calcutta Medical College, living cheaply at the St. Paul's College Hostel on Amherst Street. To make a living, he worked every night from 8 P.M. to 4 A.M. as a coolie in the Kidderpore docks, covering the entire distance from his hostel to the place of work—about five to six miles either way—on foot. His regular disappearance after sunset roused the suspicions of Rev. W. E. S. Holland, Principal of St. Paul's College. Not satisfied with Narendranath's explanation he made a personal investigation into the matter and concluded by offering the young man free use of the Principal's quarters as a mark of appreciation. Narendranath, however, politely refused to take advantage of this opportunity, pointing out that he could not stay on charity. Rev. Holland and Col. Calvert, Principal of the Medical College, used their good offices to save Narendranath, when in a fit of excitement he slapped an invigilator who had mistakenly accused him of copying at the M.B. Examination in 1914. Sir Asutosh Mukherjee, the then Vice-Chancellor of the University of Calcutta, expelled the candidate not for having resorted to unfair means, since Narendranath was not guilty on that charge, but because he had taken the law in his own hands. Narendranath's European benefactors succeeded in reversing this decision and put him up for examination next year through the intervention of Sir Gooroodas Banerjee.

After obtaining his M.B. degree in 1915 Narendranath worked for a while as Assistant Surgeon in the Presidency General Hospital and was then drafted into the King's Commission in the Indian Medical Service. Rev. Holland and Capt. Calvert played an important part in securing both appointments for him. During the First World War Narendranath saw action mostly in Mesopotamia. This experience proved useful to him in future for two reasons. First, he obtained knowledge of animals, particularly horses and mules. Secondly, he saw how heavily dependent India was on other countries for drugs and medicaments. Though some simple restoratives had been produced within the country, no attempts had been made till then to develop complex pharmaceuticals including synthetics and biological products.

Some of the most eminent physicians of Bengal in those days—like Sir Nilratan Sarkar, Bidhan Chandra Roy and Kailash Chandra Bose—had founded the

Bengal Immunity (BI) in 1919 with a similar view to meeting the medical requirements of the country, particularly in view of the loss of lives during the First World War for want of foreign sera. After a promising start, the Company made heavy weather till in 1925 Amulyaratan Chakravarti, one of its promoters, induced Narendranath, who had just refused permanent commission in the Indian Medical Service, to join as Managing Director. Under the changed set-up the arrears of the Company amounting to Rs. 35,000 were cleared within the first sixteen months. A net profit of Rs. 23,000 accumulated in the next financial year, so that a dividend of fifteen percent could be distributed among the shareholders. Narendranath had pledged not to receive any emoluments till the Company was put on a sound financial footing. Now he proposed that he be given ten percent of the net profit if the dividend was below fifteen percent and fifteen percent of the net profit, in case the dividend was higher. The Company accepted his terms and also granted him Rs. 1,000 worth of fully paid shares out of the confiscated shares for the one-and-a-half years during which he had rendered free service. Narendranath's monthly allowance was fixed by the Company at Rs. 200. The terms of the contract remained unchanged for the rest of Narendranath's life. Among Narendranath's later contributions to the development of the Company was the opening of an Indigenous Drug Department in 1933 for research on Indian medicinal plants. Two years later this was made the basis for opening the Bengal Immunity Research Laboratory at Baranagar. In 1947 the Laboratory was transferred to its present location at 39 Acharya Jagadish Chandra Bose Road. From April 1945 the 'Immunity Bulletin' was published on behalf of the Immunity Science Association.

Narendranath Dutt died a bachelor on 6 April, 1949. He was a man of simple habits. His usual dress from college days was a shirt on top of a dhoti and a pair of Albert slippers. He was non-communal in his attitude to life. In his early days he organised the nationalist Muslims at Tipperah. He claimed pride in showing that one of his arm-bones had been broken in trying to save Subhas Chandra Bose once from lathi-charge. Capt. Dutt's success as an entrepreneur was due to his ability to mix freely among the workers and inspire them. Till the last he lived in a room on the top floor of the BI office building at 153 Dharmatala Street. In his early days at the Company he personally marketed the products and purchased provisions like an ordinary member of the staff. Later in life, he created a ward at the R. G. Kar

Medical College Hospital endowed with twenty-four fully equipped beds for ready availability for the Company's staff. A distress fund of Rs. 1 lakh was opened for their benefit during the Silver Jubilee Celebrations of the Company in 1944 and arrangements made for their financial benefit.

Capt. Dutt was so dedicated to the BI that he declined the Home Department Portfolio in the first ministry of Dr. B. C. Roy after the Indian Independence on the ground that he preferred to work in the field of industry. Narendranath was not, however, unaware of his social responsibilities. He was the Founder-President of the Rehabilitation Society for helping refugees from East Pakistan after the Partition of the country. He gave assistance to refugee teachers in setting up a school and established an English medium high school for providing education to students from refugee families. Narendranath was also an active non-official member of the government committee in charge of the refugee problem.

Narendranath's love for his place of birth, interest in medical research and plans for improving business did not desert him till the end. He established a college at his native place, Srikail, towards the close of his life. He had also decided to establish a college for pharmaceutical studies just before his death. Even the building for the institution had been located. Narendranath also contemplated of investing about thirty to forty lakhs of rupees to start a project for the extensive cultivation of some potent and valuable medicinal plants in Darjeeling with the help and co-operation of the Government of West Bengal.

Narendranath also had an interest in fishery. He obtained a lease on the Chilka lake but his business was hampered by the rules and regulations of the Orissa government. He had acquired a trawler for deep sea fishing just before the outbreak of the Second World War but the Government of India requisitioned it after the outbreak of hostilities.

*Immunity Bulletin; Commemoration Volume; Bengal Immunity Research Institute; April 1950.*

NIKHILESH GUHA

#### DUTTA, PHANI DHAR (1905-1963)

Phani Dhar Dutta, an eminent educationist-cum-administrator of Assam was born on 1 January, 1905 at village Tarajan Gayan Gaon, near Jorhat town in the district of Sibsagar. He was the second son of his

father, Dandi Ram Dutta and Damayanti Dutta. The family of Kotch origin was poor and lived by cultivation. Phani Dhar's early life was miserable. He lost his father at the age of ten and was obliged to attend to cultivation with his elder brother from early childhood. His mother worked hard, spinning and weaving, trying, as best as she could, to supplement the family income.

But hard labour in the fields and poverty of home were no hindrances to his studies. Phani Dhar showed not only brilliant results in school examinations but also proved his abilities as a sportsman. He came out with flying colours in the Matriculation Examination. He had, however, to wait for one year before his mother could make a saving, enabling him to enrol himself as a student in the college. After graduation he joined the Presidency College, Calcutta for doing M.A. and B.L. He passed the M.A. Examination in Mathematics, securing a First Class and winning the 'Borat Gold Medal'. Simultaneously he creditably passed the Bachelor of Law Examination from the University of Calcutta.

Phani Dhar started his career as a lawyer at the Jorhat Bar in the early thirties. While practising law he decided to start a college at Jorhat. Others, actively interested in the project, were Shri K. K. Handique, Shri Jajneswar Sharma, Shri Tulshi Narayan Sharma, Shri Muralidhar Barua. Their ceaseless efforts bore fruit with the J.B. College coming up on 10 October, 1930. Phani Dhar offered honorary service as a lecturer in the newly set up college for ten years since its foundation. In 1940 he joined the Cotton College, Gauhati as a lecturer in Mathematics and served there till 1948. He took a leading part in preliminary works connected with the foundation of the Gauhati University. When the University started functioning Phani Dhar joined it as its first Registrar, with his colleague, Shri K. K. Handique, acting as its first Vice-Chancellor. He served in the capacity of the University's Registrar till 1962. During these years he did a lot for the expansion of the University in all directions. The construction of the present University complex, opening of Post-Graduate classes in different subjects, and affiliation of many colleges to Gauhati University are some of the most remarkable achievements of this period.

In 1962, Phani Dhar Dutta was elected to the office of the Vice-Chancellor of the University but he could not continue for long. In a Court meeting serious criticisms had been brought against the functioning of the University for which he honourably resigned his Vice-Chancellorship in August, 1962.

Phani Dhar Dutta was a simple man, who silently devoted himself to the upliftment of education in the State. His dress was also very simple. He put on a 'Dhuti' and a 'Kurti' only. The end of his life was very sad and painful. Financially too, he was very much hard pressed. His heart had completely broken down due to many criticisms levelled against the University. Finally, on 29 October, 1963 he passed away at Gauhati leaving behind nine children and his widow.

Phani Dhar was a born fighter. His grim struggle against poverty and his untiring efforts for the expansion of an academic atmosphere throughout Assam, is an example to be followed by others. His service and sacrifice in the academic field of Assam led to the dawn of a new era. In spite of the various criticisms put against him he deserves to be remembered as one of the founders and pioneers of the Gauhati University and moreover, as an eminent educationist whose contribution in the field of education can never be denied.

*Radha Kanta Handique, Nakul Chandra Bhuyan; Krishna Kanta Handique, Abdul Satter; Subha Dinar Nirghanta, Dr. Dilip Dutta; Personal contact with his eldest son—Shri Pradip Kumar Dutta, B.E.*

B. BORBORAH

## DUTTA, RAJANI PALME (1896-1974)

Rajani Palme Dutta, a renowned Marxist author of Indian origin and a founder of the British Communist Party was born in Cambridge, England in 1896. His father, the late Upendra Krishna went to London from Calcutta in 1878 for the study of medical course and settled at Cambridge permanently where he became well-known as a doctor of the poor. He married a lady of Swedish origin.

Rajani Palme Dutta had a brilliant academic career throughout his student life. He secured a first class honours degree in Classics from the Parse School, Oxford. It was during his college days that Rajani Palme started leaning towards Marxism and founded the Socialist Society while studying at Oxford. He was forced to join the army in 1915 during the First World War, and was imprisoned for sometime because of his anti-War campaign.

In 1917 Rajani Palme was expelled from Oxford for supporting the Russian Revolution before he could sit for his post-graduate degree. Next year he

got the permission to stay at Oxford only for the brief period of examination and got first class marks in all the eight papers. Soon after Rajani Palme joined the Communist Party of Great Britain (CPGB). He was the founder member of the Communist Unity Convention, held on 31 July, 1920 and became Chairman of the Communist Party Reorganisation Commission in 1922. In the same year he got married to Salme Murik, a member of the Communist Party of Finland. In 1921 he founded a periodical, *Labour Monthly* and used it as a medium for propagating revolutionary ideas.

From 1922 to 1965 Rajani Palme Dutta was a member of the Communist Party's Executive Committee and it was also in the year 1922 that the *Workers' Weekly* was started and he became its first editor. His trenchant signed articles and pungent editorials aroused great interest among people of all shades of political opinions and the journal soon began to have wide circulation.

From 1924 to 1936 Rajani Palme Dutta travelled various parts of Western Europe and Belgium, either secretly or openly. During this time he took a leading role in working for the Communist International in its West European branch. In 1936 he wrote jointly the famous Dutta-Bradley Thesis at Brussels. After joining the Seventh Congress of the Comintern he returned to London in 1937. From 1936 to 1938 Dutta was also editor of the former *Workers' Weekly* which he had been publishing under the new name *Daily Worker*.

From 1939 to 1941 Rajani Palme worked as the Party's General Secretary. In 1946 he came to India for collecting material on the Cabinet Mission as a correspondent of the *Daily Worker*. In 1967 Dutta resigned from the party's leadership due to illness.

Rajani Palme Dutta who was a contributor to the *Encyclopaedia Britannica* and writer of articles and pamphlets on socio-economics was the author of about twenty books. The best known among them are *The Two Internationals* (1920), *Modern India* (1926), *Socialism and the Living Wage* (1927), *Lenin* (1933), *Fascism and Social Revolution* (1934), *The Political and Social Doctrine of Communism* (1938), *Britain in the World Front* (1942), *Crisis of Britain and the British Empire* (1949), *India To-day* (1956) and *Whither China* (1967). Dutta was a recipient of an honorary doctorate from the University of Moscow and the Lenin Centenary Medal in 1970. He died on 20 December, 1974 at the age of seventy-eight.

Rajani Palme Dutta was one of the sharpest intellectuals in the Communist Party of Great Britain. He had an analytical mind that did not allow for any clouting of objective reality by subjective



colouring or emotion. He was formidable as an adversary, but Marxist though he was, had the bourgeois trait of not being hostile, in private life, to those with whom he clashed on public platforms.

*Obituary, The Statesman, 21 December, 1974; The Times of India, 21 December, 1974; Samsad Bengali Charitabhidhan, Sahitya Samsad.*

ABHJIT MUKHERJEE

## DATTA, SUDHINDRANATH (1901-1960)

Sudhindranath Datta (1901-60), eldest son of the militant nationalist turned vedantist Hirendranath and Indumati, was born on 30 October, 1901 in the famous Kayastha Kulin family house of the Dattas at Hatibagan, Calcutta. If aristocracy had any role to play in the making of a poet, Sudhindranath's claim for poethood goes unquestioned. The piquant western liberalism of the maternal uncles, the Mullicks, the reserved reverent conservatism of the father and the reckless destructive genius of the paternal uncle Amarendranath opened before him a wide world of choice and accordingly moulded the eclectic character of the would be poet. If family connections aided in any way to his exposure to the world of poetry, it was through his access to Tagore, to whom the poet dedicated his first book of poems *Tanvi* 'not to pay his debts back but to acknowledge the same.'

Sudhindranath's life never flowed in the mill of the run course. In order to put his idealism to practice Hirendranath sent his son to the Theosophical High School of Mrs. Annie Besant at Benares in 1914. During his three years' stay over there as a possible result of intense training in Sanskrit he developed a keen ear for the sound of words. Toying with words, coining new words by permutation of prefixes and suffixes, using words in their etymological meaning became a habit for the rest of his life. But in the final years of his school he was transferred to the Oriental Seminary of Calcutta from where he matriculated in 1918 with first division marks. His college years (1918-22) were spent at the Scottish Church College. Graduating in Arts with Distinction in 1922 Sudhindranath enrolled himself both for the M.A. in English as well as B.L. courses and was simultaneously inducted to his father's solicitors' firm as an articulated clerk, all of which he dropped out from, one by one.

Yet to complete his student life or be settled with a job, Sudhindranath was married to Chhabirani Bhose, a graceful dignified beauty of a leading Kayastha family of the city, on 22 July, 1924. In May 1925 she gave birth to a still-born child. Even if this marriage was a good match socially, Chhabirani could hardly make herself a worthy partner of Sudhindranath and that perhaps was the latter's only expectations of a wife. The relationship gradually began to peter out. Friends and relations tried to bridge the gulf but in vain. While still bruising Sudhindranath met Rajeswari Vasudev, the noted Rabindrasangeet singer, which soon turned into love; but they could not marry before 29 May, 1943 only a few months after Hirendranath had died. Childless, Sudhindranath died on 25 June, 1960. Both the wives—Chhabirani and Rajeswari—outlived the poet.

Sudhindranath's first visit abroad was as a member of Tagore's team in 1929 to Japan and the USA and then all on his own in different countries of the Continent. Presumably it was in Chicago that he came across a German blonde, a Fascist-sympathiser who might have accompanied him to Europe as well. In this very trip while he had been convalescing after an operation near Frankfurt he was manhandled by some youths which symbolized for him the coming of the Third Reich. Allusions to its cataclysmic devastations pervade his later poems. The Continent had a special appeal for Sudhindranath. His next two sojourns there took place respectively in 1952 and 1955-56. The fourth and final trip in 1957-59 almost repeated the route of the first one. While in the States he was associated with the Chicago University for nearly seven months.

Sudhindranath's service life was a chequered one. In 1928-29 he was apprenticed as a journalist to Saratchandra Bose's *Forward* and volunteered in the publicity wing of the Calcutta session of the Indian National Congress. Coming back from the first trip abroad he joined the Light of Asia Insurance Company (1930-33). His ardent love for literature seriously interrupted the routine life and virtually stood on the way of taking up a job until he joined Air Raid Precautions as a communications officer (1942-45). Services at *The Statesman* in the office of an Assistant Editor (1945-49), as Chief Publicity Officer in the Damodar Valley Corporation (1949-54), as Director of the Calcutta branch of the Institute of Public Opinion (1954-56) and finally as a lecturer in the Department of Comparative Literature at Jadavpur University (1956-60) came in successive order.



Unlike the service life, Sudhindranath's poetic career had a steady line of development. Seven books of poems—including one of translations and two selections of essays are all what the poet deemed worthy of preservation in book form. What he left out was not massive either. To withstand the test of time or to eke out a pride of place with such meagre quantum testifies to the intensity of the poet's observations and *weltanschauung*. *Tanvi* (1930), his first book of poems might have the exuberances of early youth, even then one could not have failed to note the poet's masterly control over metre and use of vocabulary. But the publication of *Parichay* (1931) under his editorship not only established itself as a medium of being acquainted with western ideas and literature, it also meant a widening of the horizon—not even excepting that of the editor himself. Sudhindranath edited *Parichay* for five years as a quarterly and next seven years as a monthly. For the last five years Hirankumar Sanyal was his associate editor. With the publication of the sixth issue of the twelfth volume Sudhindranath bade farewell to the friends of *Parichay* and gave up the editorship of the magazine. Indeed *Parichay* and its weekly *Friday Meetings* expedited the coming of a new thought movement in Bengali literature. Of course, his associations with the new series of *Sabujpatra* since 1925 helped him frame his own ideals and standards. Obviously creative literature was not its forte, but in evaluative and critical writings it set a standard yet unsurpassed. The same alertness may be found in his suggestions for bettering M. N. Roy's *Marxian Way* between 1946 and 1954. His books of essays *Svagata* (1938/1957) and *Kulay o Kalpurus* (1957) are mostly collated from his articles and reviews published in *Parichay*.

The experiences of *Parichay* also brought in a wide change in his poems to follow: *Orchestra* (1935/54), *Krandasi* (1937), *Uttarphalguni* (1940), *Samvara* (1953/55), *Pratidhvani* (Translations 1954) and *Dasami* (1954). It was not merely a passage from the Romantic to the Classic, as critics put it, it also reveals a complex matrix within where fleeting moments of history provide a vast backdrop to the terse play, almost resembling a Greek one, going on in the forestage. Choice of poets also confirm the change. If Heine and Shakespeare had been formerly his favourites, Mallarmé and Valéry replaced them now. It is true, for the uninitiated Sudhindranath, especially his later writings may read a bit obscure. In fact, it is his intellectual content that thwarts primarily a lay reader. But that hurdle is as well a challenge exciting a reader to probe deep in between the lines.

Aristocracy incarnate, Sudhindranath, like many of his contemporaries, also reacted sharply against Communism and Nazism. But personal relationship always prevailed over his ideological incompatibilities. That explains his firm friendship with and admiration for the Radical Humanist M. N. Roy, who remained a great influence on his mind and thought throughout. Westernization was not simply a pose for him, nor only a life-style, western approaches were rooted in him. His impressive appearance, princely demeanour, impeccable etiquette, sonorous voice made his charm all the more irresistible which brought stalwarts like Satyendranath Basu, Dhurjatiprasad Mukherjee, Sahed Suhrawardy, Susobhan Sarkar or Abu Sayeed Ayyub here in the country and like Humphrey House, Edward Shils, Sindbad Sinclair, Malcom Muggeridge, Oscar Skilbeck or Cyprian Blagden abroad around him to form a real cosmopolitan salon of which Sudhindranath had ever had the privilege of acting the host.

*Amiya Dev, Sudhindranath Datta (MIL Series), Sahitya Akademi, 1982; Sudhindranath Datta papers at Jadavpur University placed under the custody of Harendranath Datta Memorial Trust; the contributor also had the privilege of knowing some details from the late Rajeswari Datta, late Susobhan Sarkar, late Hirankumar Sanyal and late Abu Sayeed Ayyub.*

SWAPAN MAJUMDER

DAYAL, BHAGWAT (1918- )

A political leader and trade unionist from Haryana, Shri Bhagwat Dayal, son of Shri Murari Lal and Gulab Devi, was born at Beri in Rohtak district, on 26 January, 1918. He received his Master's degree from the country's one of the most prestigious Universities, Benaras Hindu University.

He married Shrimati Savitri Devi and has three sons and three daughters.

Shri Bhagwat Dayal participated in the Freedom Movement and was imprisoned in 1941-46. In the post-independence era Dayal was more active in the trade union movement in the initial years. This indeed provided him with a strong base in his political career in the later years. He was associated with the Indian National Trade Union Congress for many years. After having served as the Regional Secretary of the north-west region, comprising

Punjab, Himachal Pradesh and Jammu & Kashmir, in 1959 he became its President and held this office till 1961. The same year (1959) he became a member of the National Executive of the INTUC and remained there till 1965. He was also the organizing Secretary of the Working Committee of INTUC from 1960-61.

His active political career began in 1962 when he was returned to the Punjab Vidhan Sabha as a Congress candidate. He remained there till the partition of Punjab (October, 1966). During this period he was also a member of the Punjab Council of Ministers as Minister of State for Labour and Co-operation. In addition he was the President of Punjab Pradesh Congress Committee from 1963-66.

With the coming into being of Haryana in November, 1966 Shri Bhagwat Dayal became the President of Haryana Pradesh Congress Committee as well as the first Chief Minister of this new State. After the election of 1967 he again became the Chief Minister of Haryana but only after a few days—about a fortnight—his government fell a victim of defections from the Congress Party led by Rao Birendra Singh, Ch. Devi Lal *et al.* As a consequence, Shri Bhagwat Dayal lost his Chief Ministership. This was, at the same time, practically the end of Bhagwat Dayal's hold on state politics even though he tried to stage a come back after the mid-term poll in Haryana of 1968. In December, 1968 he left the Congress Party and formed a Samyukta Vidhayak Dal with the help of fifteen of his supporters, who also resigned from the Congress.

Bhagwat Dayal entered the Rajya Sabha in 1968 and remained there till, 1974. He had by now shifted his allegiance to the Congress (O) which he represented in the Rajya Sabha. In 1977 he was elected to the Lok Sabha as a Janata Party candidate from the Karnal constituency. However, he did not complete the term, as in September, 1977 he was appointed Governor of Orissa. In March, 1980 he was shifted to Madhya Pradesh and continues to hold this office.

Shri Dayal has travelled abroad and visited a number of European countries such as U.K., Germany, Switzerland and also USSR. Twice he represented Indian workers at the I.L.O. Conferences at Geneva, in 1957 and 1958. He was a member of the Indian Delegation of the Trade Unionists who visited U.K. in 1963-64.

Maharashi Dayanand University, Rohtak, conferred on Mr. Bhagwat Dayal the honorary degree of D.Litt. in 1978.

He is a voracious reader and chess is his favourite sport.

*Sixth Lok Sabha Who's Who, 1977, Lok Sabha Secretariat, New Delhi, 1977; Parliament of India, Rajya Sabha Who's Who, 1972, Rajya Sabha Secretariat, New Delhi, 1972; India Who's Who 1980-81, Infa Publications, New Delhi, 1980; J. R. Siwach, "Social Dynamics and Politics of Defections" in Iqbal Narain (ed.), State Politics in India, Meenakshi Prakashan, Meerut, 1976; Patriot, 10 December, 1968.*

MANORAMA KOHLI

### DAYANANDA, SWAMI (1892-1980)

A stalwart of the Ramakrishna Movement in the mid-part of the present century, Swami Dayananda, known as Bimal Chandra Basu in his pre-monastic life, was born in a middle-class Kayastha family in the village of Bagachra in the district of Nadia, near Shantipur, on 19 September, 1892. His father, Hariprasad Basu, served as a lecturer in the Metropolitan College, Calcutta, but later settled at Bolpur in Birbhum district to practise law. His generosity and piety as well as his wife Bindubasini's religious temperament and loving concern for others left a deep impression on Bimal. His elder brother Nirmal, a brilliant student, who joined the Ramakrishna Order and later came to be known as Swami Madhavananda, was his mentor and the main source of his inspiration.

Bimal passed the Matriculation Examination in 1910, securing a place among the first twenties. He joined Presidency College for his F.A. course, residing at the Hindu Hostel. At this point he came across a copy of Swami Vivekananda's "Inspired Talks" which stirred his religious feelings in their depths. Meanwhile, his elder brother, Nirmal was planning to drop out of his post-graduate studies and embrace monastic life. Bimal knew this, so to prevent Nirmal from taking such a step, he wanted to be with him at the lodging-house at Simla where Nirmal was staying. At the same lodging-house stayed also his brother-in-law who was a medical student and a disciple of Holy Mother Sarada Devi. At his instance, Bimal took his spiritual initiation from Sarada Devi. He also began to visit Belur Math where he came in intimate contact with some of Sri Ramakrishna's direct disciples. Slowly his religious zeal began to grow stronger and stronger. When his elder brother ultimately slipped away one day to become a monk in the Ramakrishna Mission, he decided to follow suit at the earliest opportunity.

In 1915, when he was doing his M. Sc. in Physics his spiritual yearning became so overpowering that without waiting to complete the course, he ran away to Belur Math to become a monk, accompanied by his friend and relation, Dwijen, who was his age. Swami Brahmananda, a direct disciple of Sri Ramakrishna, and President of the Math and Mission, initiated them into the first vows of monastic life, known as *brahmacharya*. They were deputed as monastic workers to the 'Udbodhan' publication house in Calcutta, on the first floor of which the Holy Mother used to live. Shortly after, inducted into the entourage of Swami Premananda, another direct disciple of Sri Ramakrishna, Bimal visited the erstwhile East Bengal and witnessed how people felt strongly attracted to Swami Premananda, an embodiment of love, like the billowy sea attracted by the moon. It left a deep impression on his mind. While he was serving as joint editor of *Udbodhan*, the Holy Mother Sarada Devi passed away on 20 July, 1920. Grief-stricken Bimalchaitanya (the name he had received after his initiation into *brahmacharya*) left for Varanasi where he lived the austere life of an ascetic. It was during these days that he came in close contact with the saint Swami Turiyananda, also a direct disciple of Sri Ramakrishna. In 1921 Bimalchaitanya was ordained as a *sannyasin* by Swami Brahmananda. He was given the name of Swami Dayananda. Thereafter he went to Rishikesh and engaged himself in the study of scriptures and contemplation. Here he came in close touch with the great Vedantists, Shantinath and Nivrittinath. When engrossed in contemplation, he received a call from the Belur Math authorities and, in response to it, he joined as a worker in the Advaita Ashrama at Mayavati, situated in the solitude of deep Himalayan forests. The Advaita Ashrama was then publishing a Hindi monthly *Samanvay*. After his brief stay there, Dayananda was asked to tour different cities in U.P. to enlist subscribers and also the services of reputable Hindi scholars for *Samanvay*. He did it creditably. He was next sent to Calcutta to be in the branch centre of the Advaita Ashrama to serve as the city editor of *Samanvay*. In 1926, he was called upon to proceed to San Francisco in the United States to assist in the preaching of Vedanta. He worked there first as an assistant to Swami Brakshananda, and later to Swami Madhavananda. When Swami Madhavananda returned to India in 1929, he took over as head of the Vedanta centre. He was more popular in his parlour talks than in scholarly oratory. He won the hearts of the American devotees by his amiable nature, his religious ardour, and a true understanding of the

needs of his students. He was a source of inspiration to them.

In the meantime a novel idea started crystallizing in his mind. San Francisco's enormous programme for child welfare deeply impressed him. He thought to himself how the Ramakrishna Mission lagged behind in this field. It had many educational institutions, dispensaries, hospitals all over India but practically nothing to help mothers and children, although maternity and infant mortality rates were appallingly high in India. So one day he said to himself : God willing, that would be my future work in India. He returned to Belur Math on 3 January 1932. On his way home, he visited maternity and child welfare centres in a number of cities in Europe including Russia.

A few months later, in July 1932, the Swami established the Ramakrishna Mission Sishumangal Pratishtan in a hired portion of the two-storied house at 104 Bakulbagan Road, in South Calcutta. With the assistance of three experienced nurses—German sister Rama (Miss Pleffer), American sister Lilian Engstrand, and Marathi sister Saraswati (Miss Ramabai Palekar)—the new project was given a quiet start. The austere Swami spent his nights at the Advaita Ashrama in Wellington Square, but from 8 a.m. to 8 p.m. he worked at the Sishumangal, (that is how people referred to it and some refer to it even today) planning and organizing, raising funds, receiving visitors, keeping accounts, and doing every other chore connected with the running of a growing institution of this nature. The first few years he worked single-handed. Later, one or two monks came to assist him. From a humble beginning, the institution has developed into the present Seva Pratishtan entirely through his efforts. The story of its development is inextricably tied up with the life-story of Swami Dayananda himself. In 1937, he purchased a plot of land measuring about an acre at 99 Lansdowne Road, Calcutta, and put up a two-storied hospital with fifty-four maternity and four gynaecology beds. He was happy that the institution was at last housed in a building of its own. A true Vedantist as Swami Dayananda was, he combined in his life the rare qualities of stoicism and detachment with relentless efforts at his work. He was unshaken, however adverse the circumstances, and resolute in adhering to his ideal with firmness. This perhaps explains the steady and rapid progress of the institution under his leadership, even in the midst of numerous handicaps. Swami Dayananda strongly believed that the blessings of Sri Ramakrishna, Holy Mother, and Swamiji were always behind him.

So identified was he with the institution that it was difficult to imagine it without him. Every year saw it grow in both qualitative and quantitative terms. Since the Sishumangal had outgrown its size and scope, on 15 May, 1957 it was converted to a general hospital and named the Ramakrishna Mission Seva Pratishthan.

On 1 April, 1963, as a far-sighted leader, Swami Dayananda at the age of seventy-one decided to step down, and made over the responsibility of the institution to a competent monk whom he himself had trained. The seventeen years he lived after this, he served as a Vice-President of the institution, continuing to lend his valuable services to the institution in many ways towards its steady development. More than this, his very presence was a source of inspiration to all workers, monastic and lay, who looked upon him as a loving guide and beacon-light. Before he finally retired from active life he was happy to see the Seva Pratishthan as an important medical centre of the Calcutta metropolis with four major divisions : (a) general hospital with 550 beds and 18 out-patients' departments, (b) Vivekananda Institute of Medical Sciences offering post-graduate diploma and degree courses. (c) a school of nursing, and (d) several community health centres. This phenomenal growth, no doubt, reflects the Swami's determination, wisdom, large-heartedness, far-sight, and organizing ability.

Though apparently so attached to the institution, inwardly, however, he remained completely withdrawn and detached. In recognition of his qualities of leadership, Swami Dayananda had been appointed a trustee of the Ramakrishna Math and a member of the Governing Body of the Ramakrishna Mission in March 1947. Earlier still, he had gained valuable experience as a member of the Working Committee of the Ramakrishna Mission. On 6 October, 1965, Swami Madhavananda, the ninth President of the Ramakrishna Math and Ramakrishna Mission, passed away. The trustees unanimously selected Swami Dayananda as his successor. But the Swami, free from personal ambition, politely declined the offer.

He endeared himself to all by his simplicity, sagacity, rational approach, sense of humour, and above all, his deep concern for all. His keen and versatile mind kept him posted with the up-to-date knowledge in the fields of science and medicine. Harmonizing work with worship, he successfully delved into the depths of spiritual life and served as a constant source of inspiration to all he came in contact with until 5 June, 1980 when he breathed his last.

*Swami Dayananda (Bengali), 1980, published by Ramakrishna Math, Belur Math; Annual Reports of the Ramakrishna Mission Sishumangal Pratishthan and Ramakrishna Mission Seva Pratishthan; Swami Gambhirananda, History of the Ramakrishna Math and Mission; A few old numbers of the monthly Prabuddha Bharata, particularly July 1980, p. 319; personal knowledge of the contributor.*

SWAMI PRABHANANDA

## DEY, BISHNU (1909-1982)

Bishnu Dey (1909-82) successfully tried his pen in different forms of literature. He was a critic, an essayist, a reviewer, an adviser to a leading journal in Bengali, an editor but it is chiefly as a poet that he now holds his place in literature.

The Dey family had their permanent residence in Howrah District, but Bishnu Dey was born in the famous family of Shyama Charan Dey at Pataldanga in Calcutta on 18 July, 1909. His father Abinash Chandra Dey was an attorney. From the very childhood, literature had entered deep into the soul of Bishnu Dey and at the early age Pramatha Chowdhury's writings had fascinated his literary feeling. His first writing which was published in the *Pragati* was not a poem but a short story written under pseudo-name. He passed the M.A. Examination in English in 1934. In the same year he was married to Pranati Roy Chowdhury, a class-mate of him. Later on he joined as a professor of English in a Government College in Calcutta.

From the University days Bishnu Dey was closely associated with a number of promising poets of the thirties who declared a war against the Tagorean theme and diction. He, like some other poets of the age, was influenced by T.S. Eliot, to escape from the Tagorean cage of literary writing. By this time he was acquainted with the Parichay group, an assembly of some of the leading intellectuals of the time.

He joined the popular 'adda' of the Parichay group where scholars extraordinary engaged themselves in cold and hot discussion about national and international affairs, poetry and politics, science and religion, mysticism and materialism, Tagore and no-Tagore and the slice of the Calcutta sky expanded upto infinite in their mental horizon.

Samar Sen, Lindsay Emerson, Chanchal Chatterjee, Hiran Sanyal, Abu Sayeed Ayyub, Sudhindranath Dutta, Satish Singha, Kiran

Mukherjee, Charu Dutta, Bishnu Dey—all were not positively in the same straight jacket but their discussion, their debate, their conclusion or contradiction had the rare rationality of a litterateur, they became all one in a point but in the very next issue they begged to differ. Their attitude to Tagore greatly varied, their approach to international political affairs were sometimes poles apart still they assembled there, while the drum of the Second World War was making a distant sound of death and destruction, to react, the only asset a poet, an artist or an intellectual possesses.

Bishnu Dey like some other poets and writers felt the crisis of the criss-cross era. They were sure that the smoke they smelt would someday appear as a blazing fire to burn down their huts. The British rule, the feudal system, the all pervading fear of the people, the peeping head of communalism on one hand and the class struggle between the haves and have-nots in different corners of the world brought there down from the peak of the decaying romanticism and put them in the Hamletian dilemma 'to be or not to be' and the question or the crisis remained unsolved. The poets in the face of this crisis had an usual thing to do—an airy and elfin note to write rotating round the orbit of self-pity. But Bishnu Dey could not rest boating in the lake. He sailed for the sea to escape from the muddy, shallow water of the lake. To read Bishnu Dey is to shift from ripples to waves.

Bishnu Dey's first collection of poems *Urbasi O Artemis* was published by Buddhadev Bose in 1933 while he was a post-graduate student. In this collection we find him struggling to escape from the self-made castle of the middle class. He goes back to the pages of the *Puranas* not to search an abode there but to realise the co-existence of reality and imagination, limitation and infinitude of a man in the fadeout colour of the pages. It is not his fascination for archaism, not his attraction for sacred things but his consciousness for history, to spot and analyse the present crisis in the perspective of history that led him to read the *Puranas*. This reading gave a way to escape from the conventional structure and much used vocabulary of poetry.

In the period between 1936 and 1940 Bishnu Dey entered into the world of epics. Ophelia and Mahasweta came in his poems in a longer perspective. Theatrical emotion is subdued into epical grandeur. The poet describes the man not as a separate identity but as a historical man.

In the period between 1946 and 1950 this dialectical materialist hoisted the sail of his boat in the tempest. The torch of the Russian revolution

lighted the torch of China and the revolutionary literature gripped the ground of India—all leading to the conclusion of the victory of the working class. The poet is captivated, the poet is thrilled, the poet is enchanted; now he whispers, now he addresses, now he shouts, now he thunders, now talks in the people's dialect, now he gossips—all in poetic diction. He shows how a common man becomes a historical man, how a historical man becomes the hero of an era. He is the same poet who invoked the spirit of the protagonist from the epics and *Puranas* now discovers epical valour in the heart of the ploughman and the machine-man.

This optimism touched the peak in his poetic mood but the changing political turmoil, the conflict in the communist camp, the mechanical interpretation and labelling the poets like Tagore and others as bourgeois brought down the level of mercury from the barometer of hope but he could not retreat to *Puranas* again. If he goes back, he will reach the muddy lake, if he sails forward he may face a sea of frustration. This conflict came through an image which prevails in most of his later poems—the image of Hell.

The image of 'Hell' comes now and then. The poet writes, 'My journey is to the Hell'...; 'It is written on the Hell'... 'In the back, a journey to the Hell'...etc. though the meaning and purpose of the image has changed from 1944 to 1971 with the passage of time. In the changing dimension of the image he believes that only Hell-fire can destroy the hellish situation and bring a change in the life and society. In the face of utter pessimism he does not like to rest, he does not desire rest; if he desires, it is the rest of the soil after the tractor makes it ready for the green vegetation. It is his deep sense of history, boundless faith in dialectical materialism that made him stand Achilles like in the dead land, in the barren land, in the waste land of clash, conflict and crisis with the prevalent economic and political barrenness. Only the passionate love for the cultivator's life, only the touch of the virgin soil, however barren now it may be, could bring the conviction to the poet. A Lenin works in him when he travels in the field of Bhubandanga, in the rain at Kopai in the summer and rainy seasons in the countryside and the poet comes out of the middle class cocoon.

Bishnu Dey was awarded the Akademy award, the Jnanpith award and the Soviet land prize. He received the first two awards for *Smriti, Satta, Bhabisyat* and the last one for *Ruswati Panchasati*.

He has seventeen collections of poems to his credit among which *Urbasi O Artemis, Chora Bali, Purbalekha, Sat Bhai Champa, Sandiper Char, Tumi*

*Sudhu Panchise Baisakh, Annistha, Smriti Satta Bhabisyat, Sambad Mulata Kabya* etc. are most famous. He has also translated a few books and he has written a few booklets in English. He has eight volumes of essays which include his interpretation of literature like *Sahityer Bhabisyat, Ruchi O Pragati* etc. and biographies like *Jamini Roy* and *Michael, Rabindranath O Ananya Jynasa, 'Akaler Kahita'* a collection of poems edited by him is worth mentioning. His memoirs in eight instalments in the Sunday page of the *Ananda Bazar Patrika* in 1979 help the reader to understand him and his time well. He died on 3 December, 1982.

*Bishnu Dey : Kale, Kalotare, Saroj Bandopadhyay and Partha Pratim Bandopadhyay; Adhunik Kabitar Digbalay, Ashru Kumar Sikdar; Bishnu Dey : A Brata Jatray, Arun Sen; Bishnu Dey : Bar Bar Samudra Abhijan, Partha Pratim Bandopadhyay, Sanskriti O Samaj, Issue 1, Number 1, April 1983; Parichay, Issue 50 Yrs. 9th Number, April 1981.*

PRADYOT SENGUPTA

## DEY, MUKUL CHANDRA (1895- )

One of the brilliant exponents of the art of etching in modern India, Mukul Chandra Dey was born on 23 July, 1895, at Sridhar Khola village in the district of Dacca in the house of his maternal grandfather. Mahim Chandra Dey, his own grandfather was a leading pleader at Dhubri. His ancestral place was, however, at Akiadhal village near Lohajung in the district of Dacca. His father was Kula Chandra Dey, a police officer in the Bengal cadre, who had to move constantly from place to place on transfer. He died at a comparatively young age of forty-six in Calcutta. Mukul Chandra's ancestors were one of the famous twelve Bhuinyas of Bengal and his father owned Zamindari in Akiadhal where he stayed for a very short period. Mukul Chandra Dey's mother was Purnasasi Devi who was a pious lady of the old school. Though never formally trained she had a natural capacity for drawing beautiful illustrations of mythological subjects from the *Ramayana* and the *Mahabharata* with needles. This left a deep impression on the mind of young Mukul Chandra, an impression that flowered in him at the touch of Abanindranath in later years.

Eldest of his four brothers, Mukul Chandra's early education was neglected as his father had to keep on moving. In 1900 he had his first schooling at the

Hamilton High School at Tamluk in Midnapur District where his father was posted for a couple of years. Though a police officer his father was a literary figure of some repute. Many of his poems were published in *Vikrampur Patrika* which attracted the attention of Rabindranath Tagore. His father had a nationalist leaning and he thought of bringing up his eldest child in an institution like the Santiniketan *Brahmacharyashram*. His father's poetic mind drew him nearer to Rabindranath and their acquaintance grew into a friendship. Mukul Chandra came from Ghatal to Calcutta towards the end of 1906 when his father took him to Rabindranath at Jorasanko and got him admitted to the Santiniketan school. Early in 1907 young Mukul Chandra came to Santiniketan and received non-formal education there till the end of 1911. He was greatly encouraged by his teachers—particularly Bidhusekhar Shastri and Onkarananda Swami. His academic progress was far from being satisfactory. But most of the time was spent in drawing Santhal huts and Santhal life around Santiniketan. He had inborn talents of an artist. He had learnt a little drawing from his teacher and private tutor at Tamluk. At Santiniketan he was greatly inspired by Onkarananda Swami who was an art teacher in the Ashram for sometime. Mukul Chandra's stay at Santiniketan is particularly fruitful because his naturally imaginative mind found a free play in the unspoilt environment of the place. He was asked to paint scenes and curtains for the dramas staged in the Ashram. He also drew the cover designs for the manuscript magazine *Bithika* of the school. Through Rabindranath, Ramananda Chatterjee came to know Mukul Chandra whose sketches began to be published in *Prabashi, Bharati* and *Modern Review* in 1911. His painting captioned "The Blind Beggar" published in *Prabasi* first brought him into the lime-light of public appreciation.

Mukul Chandra Dey's visit to the Art Exhibition in Calcutta in 1910 under the auspices of Indian Society for Oriental Art may be said to be a turning point. He was so long confined to the natural setting in Santiniketan drawing sketches of natural scenes. But his visit to the art exhibition opened a new vista in the sensitive mind of Mukul Chandra and a hunger for better training and guidance developed. In 1912 he left Santiniketan and his reluctant father permitted him to go to Calcutta to study art under Abanindranath Tagore. He was already known to Abanindranath through Tagore. Mukul Chandra used to send sketches from Santiniketan to Abanindranath who appreciated the natural talents of the young student of the Ashram. From 1912 to 1915 he studied art under the feet of the great artist



who initiated him in the art of etching. During the same period he taught art occasionally in the Santiniketan school. Three years of devoted labour under the guidance of Abanindranath prepared the solid base of Mukul Chandra as an artist. The Indian Society of Oriental Art sent his paintings to Paris, London and other cities of Europe for exhibition along with the works of other students of Abanindranath. He utilised the sale proceeds of his works to visit various places like Puri, Konarak, Jaipur, Agra, Benares, etc. which were great centres of art.

W. W. Pearson, a great friend of the world famous artist Sir Muirhead-Bone, took keen interest in the works of Mukul Chandra, inspired the young artist and actively helped him in his path of progress. It was Pearson who first put into his head the idea of dry-points and wanted him to go to England for higher training. Because of the Great War Mukul Chandra could not go to Europe. In the beginning of 1916 Pearson, however, arranged for his trip to Japan in the company of Rabindranath. In Japan, while touring with Tagore, Mukul Chandra came into contact with several renowned artists like Yokoyama Taikwan, Shimamura Kwanzan and Tomitaro Hara who left a lasting impression on his receptive mind. Mukul Chandra learnt their technique of economy of lines as well as of colour and got the inspiration to idealise realistic subjects. Japan was then passing through a phase of art revival and breathing in that atmosphere he enriched his art-conscious mind. Hara was so impressed by Mukul Chandra that he offered him a scholarship for five years to learn the art of Indian painting in Japanese colour on silk. But Tagore was not willing to leave him alone in Japan and thought that Mukul Chandra would profit from travelling in his company. Tagore also wanted that he should see more of the world rather than staying in Japan.

During 1916-17 Mukul Chandra travelled extensively in the United States in the company of Tagore. At Chicago he had a course of training in etching under J. Blanding Sloan and was elected a member of the Chicago Society of Etchers. "His training in America had given him a sense of exactitude and his education at Jorasanko in Indian art had contributed the knowledge of Indian spiritualism." On his return to India in 1917, he had a setback as his father died, but he overcame the shock when he joined 'Bichitra Bhavan' on a monthly scholarship of Rs. 60. Between 1917 and 1920 he travelled extensively in India copying the ancient frescos of Ajanta and other places. Some of his portraits were published in the *Bombay Chronicle* and *Illustrated Weekly*. He collected enough of money to go to England in 1920,

met Sir Muirhead-Bone in London and joined the Slade School of Art. After a short stay there, he joined the Royal College of Art with a scholarship to study painting. However, he continued to learn etching under Sir Frank Short. He visited France and Germany in 1926 and on return to London he delivered a series of 'lantern lectures' on Indian Art and Civilisation. Several exhibitions of his works were held between 1923 and 1927 in different places in England which drew admiration from the art critics. English newspapers like *The Sunday Times*, *The Daily Mail*, *London Times* highly appreciated his works. In November 1926 he had a meeting with Havelock who urged him to go back to India and teach the students the fruits of his skill and experience.

Mukul Chandra returned to India towards the end of 1927 and met Tagore at Santiniketan. He also met Gandhiji at Sabarmati Ashram in February 1928. Gandhiji wanted him to develop his art school at Sevagram, but Mukul Chandra could not accept the offer as he was appointed Principal, Government School of Art in Calcutta. He was the first Indian Principal of the School. He properly organised the teaching of art and revived the Indian Painting Section which had become virtually dead after Abanindranath. He also introduced the Western system of training. In 1942 he started for the first time Women's section in the school with the help of Lord and Lady Brabourne. While serving the School he married Bina Devi in September 1932 who helped him a lot in his works. Mukul Chandra's health broke down under the heavy pressure of work and he prematurely retired in 1943. Thereafter, he came to Santiniketan to settle there on the plot of land he had purchased in 1927 with the consent of Tagore. Though he did not take up any job afterwards, he pursued the quest for art relentlessly in his Santiniketan gallery 'Kalika' which was opened by Mahatma Gandhi in December 1945. Between 1946 and 1953 Mukul Chandra rediscovered the neglected art of temple terracottas of Birbhum in West Bengal. It was a stupendous task visiting and photographing nearly twenty thousand temples in Birbhum. Apart from holding numerous exhibitions of his works in India and abroad, Mukul Chandra Dey has a number of valuable publications to his credit. "*My Pilgrimages to Ajanta & Bagh*" (London 1925), "*My Reminiscences*" (Calcutta, 1938), "*Drypoints and Drawings from the Life of Mahatma Gandhi*" (Calcutta, 1948), "*Birbhum Terracottas*" (New Delhi, 1957), and "*Indian Life and Legends*", 1974 are some of his better known works. He was Fulbright Art Lecturer in the United States during 1953-54.



A man of strong likes and dislikes Mukul Chandra Dey is a true Bohemian among the modern Indian artists. He placed art above everything in life for which, at times, he earned the displeasure of many. A man with independent spirit and an aptitude for taking up the challenge of life, Mukul Chandra pursued a rather unorthodox way of life. He owed much to Tagore but did not always see eye to eye with him. His regard for Tagore was, however, unquestioned and once he donated one lakh of rupees to the poet to help him tide over his financial difficulties. Later, he also came to the rescue of Rathindranath once by donating nearly fifty thousand rupees when he was in distress at Dehra Doon. As an artist Mukul Chandra Dey's motto has been to blend the best of European technique with the Indian idealism. His greatest contribution to Indian art is that "he has been able to use a typical Western process in recording the romantic legends and mystical visions of Indian poetry and religion". Even today he is a lover of Englishmen for their qualities and their contributions to the realm of art. He strongly advocates a synthesis of the best traditions of Oriental and Occidental art. He has a great admiration for Japan and China for their art-achievements. Mukul Chandra Dey is in fact a living monument of the type of synthesis in the realm of art which he himself dreams of.

*Govind Chandra Rai, Shri Mukul Dey's Art, 1950; Prabhat Kumar Mukhopadhyay, Rabindra Jibani, II Vol. 1977; Mukul Chandra Dey, My Reminiscences, 1938; Indian Life and Legends, 1974; personal Interview with Mukul Chandra Dey; Centenary Souvenir, Government College of Art and Craft, Calcutta, 1964.*

TARASANKAR BANERJEE

## DE, SUSHILKUMAR (1890-1968)

Born in Calcutta in an aristocratic kayastha family on 29 January, 1890, Sushilkumar had a uniformly brilliant academic career. After passing the Entrance Examination with a scholarship from Ravenshaw Collegiate School, Cuttack, in 1905, he joined Presidency College, Calcutta from where he did his First Arts in first division in 1907 securing a senior scholarship. He took his B.A. in 1909 with honours in English, having been placed third in the first class and winning the jubilee scholarship. In 1911 he got

his M.A. in English and stood second in the first class winning a post-graduate scholarship, a silver medal and prize. Next year he repeated that performance in the B.L. Examination but he never practised at the Bar.

In 1908 Sushilkumar started writing essays in English on the "Realism in fiction" and on "Biography" which were published in *The Calcutta University Magazine* (January-February 1908; August-September 1908). In subsequent issues of the Magazine he contributed four articles, devoted mainly to English poetry in the nineteenth century (October 1909; January 1910; September, December 1912).

Sushilkumar first joined Presidency College as officiating professor of English in July 1912, and went on to teach English and Bengali at Calcutta University from 1913 to 1919. He was awarded the Griffith Memorial Prize in 1915 and in 1917 the Premchand Raychand Studentship for research in Bengali literature. This work was published by the University under the title of *Bengali Literature in the Nineteenth Century* in 1919.

In the same year Sushilkumar went abroad and enrolled himself at the London School of Oriental Studies, where he was given a D.Litt. for his work on 'Studies in the history of Sanskrit Poetics' in 1921 which was subsequently published as a book entitled *History of Sanskrit Poetics* (Vol. I. London 1923; Vol. II, London, 1925). He took special courses in Comparative Philology and Prakrit, and during 1921-1922, studied textual criticism and philological method at the University of Bonn in Germany.

Back in Calcutta, Sushilkumar was appointed Reader of English at Dacca University in 1923 and the next year officiated as Head of the Department there. In 1925 he became Reader and Head of the Department of Sanskrit and Bengali. Many of his students at Dacca spoke of Professor De as a fine and inspiring teacher; they especially admired the excellent critical method and technique of his teaching. Meanwhile, in 1934, he was invited to undertake a critical edition of the *Mahabharata* at the Bhandarkar Oriental Research Institute, Poona, and edited *Udyoga* (1940) and *Drona* (1958) parvans respectively.

On his retirement from the University of Dacca in June 1947, Sushilkumar came back to Calcutta and served as Professor of Sanskrit in the newly started post-graduate research department of Sanskrit College from 1951-1956 and later as Professor and Head of the Department of Bengali in the Jadavpur University (1956-1963). He was also the Visiting Professor of the London School of Oriental Studies

in 1961 and the same year he was invited by the Chicago University as Rabindra Memorial Professor.

Sushilkumar earned many honours and distinctions in recognition of his extraordinary scholarship in Sanskrit. The Sarasvata Samaj of Dacca and Vibudhajnani Sabha of Navadvip conferred on him the titles of Vidyaratna (1943) and Vidyasindhu (1950) respectively. He was elected general president of the All-India Oriental Conference (1949), an Honorary Fellow of the Royal Asiatic Society of Great Britain and Ireland (1954), a Fellow of Calcutta University (1956-1960) and President of the Vangiya Sahitya Parishad (1956-1960) and was also an active member of the Sanskrit Advisory Committee of the Sahitya Akademi (1955) and the Sanskrit Commission of the Government of India (1956-1957).

Besides those mentioned above, Sushilkumar's notable contribution include the following English works—*Vakrokti-jivita of Kuntaka*, Calcutta, 1923; *Kicakavadha of Nitivarma*, Dacca, 1929; *Treatment of Love in Sanskrit Literature*, Calcutta, 1929; *Padavati of Rupa Gosvamin*, Dacca, 1934; *Krsna-karnamrita ascribed to Bilvamangala*, Dacca, 1938; *Early History of Vaisnava Faith and Movement in Bengal*, Calcutta, 1942; *Jnana-dipika of Devabodha*, Bombay, 1944; *A History of Sanskrit Literature* (in collaboration with Surendranath Dasgupta), Calcutta, 1947; *Meghaduta of Kalidasa*, New Delhi, 1957; *Aspects of Sanskrit Literature*, Calcutta, 1959; *Some Problems of Sanskrit Poetics*, Calcutta, 1959; *An Anthology of the Epics and Puranas* (in collaboration with R. C. Hazra), New Delhi, 1959; *Ancient Indian erotics and erotic literature*, Calcutta, 1959; *Sanskrit literature and Bengal Vaisnavism*, Calcutta, 1960; *Sanskrit poetics as a study of aesthetics*, Bombay, 1963. Among his works in Bengali mention may be made of *Dipali*, Calcutta, 1335 B.S.; *Praktari*, Calcutta, 1341 B.S.; *Lilayita*, Calcutta, 1341 B.S.; *Adyatani*, Calcutta, 1348 B.S.; *Vamla Pravada*, Calcutta, 1352 B.S.; *Sayamtani*, Calcutta, 1354 B.S.; *Dinabandhu Mitra*, Calcutta, 1951; *Nana-nibandha*, Calcutta, 1953.

*Presidency College Register, comp. and edited by Surendrachandra Majumdar and Gokulnath Dhar*, Calcutta, 1927, p. 353; *Presidency College Centenary Volume*, Calcutta, 1956, pp. 131, 158; *The Statesman* (Calcutta), Wednesday, 31 January, 1968, p. 8; *Hindusthan Standard* (Calcutta) Wednesday, 31 January 1968, p. 5; *S. K. De Memorial Volume*, edited by R. C. Hazra and S. C. Banerji, Calcutta, 1972, pp.

vii-x, 1-6; *Sunil Bandyopadhyay, Barakrishna Ghosh A Survey of Indo-European Languages*, Calcutta, 1979, p. xxvi.

SUNIL BANDYOPADHYAY

## DEKA, HALIRAM (1901-1962)

In Assamese literature, the name of Haliram Deka is regarded with great honour and reputation. His short stories depict deep inquisitiveness, liberal outlook of the writer coupled with sweet, fluent and graceful language. These rare qualities and treatment made his short stories not only enjoyable but also paved a bright future for the Assamese literature. The close study of the Assamese literature reveals that during the period of 'Abahan' Haliram was one of the best short story writers.

Haliram Deka was born in 1901 in a village named Sarthebari under Barpeta Sub-Division of Kamrup district. His father was late Joyram Deka and mother Mai Priya Deka. Haliram got his primary education from Sarthebari Primary School, where his father was a devoted teacher. After passing M.E. Examination from Chowkuli Middle English School, he continued his studies in Barpeta Government High School upto Class IX. In 1917 he passed the Matriculation Examination (Calcutta University) in second division from Cotton Collegiate School of Gauhati and in 1919 he stood second amongst Assamese students in Intermediate Art Examination from Cotton College, Gauhati. He stood Second Class First in B.A. Hons. Examination in Mathematics from the same College. Thereafter he got himself admitted to Earle Law College of Gauhati and passed final Law Examination from Calcutta. In 1925 he got his M.A. Degree in Bengali from the University of Calcutta. He initially joined the legal profession at Gauhati in 1926 and subsequently since 1932, he continued his legal practice at Calcutta High Court as junior to Dr. Radha Binod Paul.

On 12 June, 1927 he married Shrimati Bidyabati, the youngest daughter of Purnamulla Barua of village Chand Kuchi near Nalbari town. He was very happy in his conjugal life with fourteen children who were very successful in their respective careers. His eight daughters and six sons are well-placed in life and some of them have won highest academic accomplishments.

In his student life he was found to be very keen towards the literature, and subsequently he established his title in the field of Assamese literature as a great short story writer. His first short stories appeared in *Abahan* and *Surabhi*. The critical estimate of his short stories has not yet been assessed and the total number of his short stories has not yet been calculated. His own devotion and faith in God and necessity of God in life have been successfully translated into action even in his short stories.

The language of Haliram Deka is very simple, lucid and fluent. His short stories like 'Panigocha', 'Ati Paicha', 'Dwityapakhya', 'Maan Danda', 'Bhrastra Lipi', 'Biya Bibhrat', 'Phutuka', 'Jotdar', 'Sahaj Sambandha', 'Mara Ghanra', 'Uddipana', 'Veschhan', 'Parbatar Tinar Para Vangala Ghar', etc., have largely enriched the Assamese literature.

His first novel *Alkalai Chiti*, written in 1940-41 was published in 1950 by Bani Mandir, his second novel *Arunalai Chiti* is a posthumous publication in mid-sixty.

He made his subsequent appearance as a well-known satirist; all his satires were composed under the pen name Chitrassen Jhakhariya. According to Dr. Satyendra Nath Sharma, Haliram after Lakshmi Nath Bejbarua, may be regarded as one of the pioneers who maintained the onward march of Assamese satires. In this context, Shri Trailokya Nath Goswami has rightly admired Haliram's deep intelligence and treatment in composing unparalleled satire in Assamese literature.

The early life of Haliram was marked by sorrows and sufferings. Even in his autobiography *Kalikatai Mok Ki Sikale* this stands revealed. His own confession in his autobiography of severe struggle for existence in Calcutta, his conflict between aspirations and achievements and other various experiences aggravated his financial position. But he refused to make compromise with the principles of honesty, dignity of labour and perseverance which constitute the essence of his life.

From 1932 to 1946, he permanently settled at 162/1, Vivekananda Road, Calcutta, when he joined the legal profession at Calcutta High Court. Being elected as Member of the Revenue Tribunal of Assam Government in September, 1946 he came to Gauhati. While Gauhati High Court was established in 1948 he joined there as Registrar. In 1949 he was appointed as District Judge of Upper Assam and subsequently in 1950 he joined the Gauhati High Court as Judge and continued in that capacity till 1960. In 1961 he assumed the charge of Chief Justice of Gauhati High Court and retired from the service in July, 1961 in the same capacity. He died in 1962 in

his own house at Kumarpara, Varlu Mukh, Gauhati leaving his family members, relatives and friends.

His amiable manner associated with intelligence, simplicity and self confidence won for Haliram high esteem in society. Intensely religious minded, Haliram had a deep regard and sympathy for the people from all walks of life. In his last years he associated himself with manifold social activities. His great contribution towards establishment of Prag-Jyotish College at Gauhati where he served as an honorary lecturer deserves to be remembered.

*Information regarding Haliram Deka was mostly collected from interview of the contributor with the son of Late Justice Deka, Shri Pranab Kumar Deka, Reader, Gauhati University, his daughter Shrimati Gauri Das, Lecturer, Department of Education, Cotton College, Gauhati and also personal knowledge of the contributor who knew the late Justice Haliram Deka well and intimately.*

SIVA PRASANNA BHATTACHARYYA  
&  
J. M. BHATTACHARYYA

#### DEMPO, VASANTARAO SRINIVASSA (1916- )

Shri Vasantarao Srinivassa Dempo was born at Cundaïm, Ponda-Goa, on 4 March, 1916. The Dempos belong to one of the famous and wealthy Saraswat brahmin families of Goa which has got long tradition of trade and shipping on the western coast of India. In the 18th century, they owned a fleet of 'Pangayas'-country sailing crafts and ran passenger-cum-cargo service from Goa to African and Arabian ports. The Dempos are thus one of the important Indian families who had contributed to the glory of the Indian shipping trade and commerce, they have been in the field of shipping from much earlier period than even the famous Wadias of Bombay.

Shri Vasantarao Dempo, illustrious founder of the House of Dempos at Panaji, Goa, took his early education in Marathi, Portuguese and English.

In keeping with the ancient commercial tradition of his family, he plunged into business when he was just eighteen. Within a few years in 1941, he founded Messrs. V.S. Dempo & Co., Pvt. Ltd. which confined its activities mainly to shipping, stevedoring, import, export, agencies of prominent foreign companies, steamships etc. The importance of entering into the shipping industry in those years cannot be gauged in

today's context where the Government is actively supporting the shipping industry to come up.

In the British era only efficient business units could exist and function. The efficiency of this Company, guided solely by Shri Dempo, went on attracting shipping agencies of many prominent shipping companies abroad. The success of Shri Vasantarao S. Dempo in the field of shipping led to the development of the House of Dempo.

Encouraged by this success Shri Vasantarao entered into mining industry in 1949 in which year he acquired mining concessions from the then Portuguese rulers. His efforts marked a new phase in Goa's economy by mining and exporting iron ore in large quantities. In subsequent years the Company widened its business connections abroad through sheer hard work and business acumen of Shri Dempo.

These connections attracted the attention of prominent businessmen from Japan, Europe and the United States. Exports of iron ore to these countries became a regular feature in Goa's economy. Goa has today emerged as a major iron ore exporter in the country and Shri Dempo's Export House has remained at the vanguard of the export industry in Goa, with an annual export of iron ore to the tune of around two million tonnes.

Shri Dempo anticipated the likely change in loading techniques in world shipping and in order to facilitate the fast loading of ships, thereby economising in freight charges, he used his ingenuity and foresight by acquiring an ultra modern re-loading vessel 'Priyadarshini', which was the outcome of what was essentially Shri Vasantarao's idea. It is unique in the world, a pride of Goa and can load upto 20,000 tonnes of ore per day in the bulk carriers in high seas.

Besides being leading exporters of iron ore, this Company is a leading importer of machinery, equipments, wines, spirits, general merchandise etc.

With his natural business acumen, dynamism and foresight, Shri Vasantarao Dempo embarked on new ventures, one after another. In 1964, he floated the Dempo Steamships Ltd., of which he has been the Chairman and Managing Director. The Company today owns a fleet of 8 bulk carriers with aggregate tonnage of 270,000 CWT and two more Bulk Carriers are on order and they have plans to double the present number of ships in its fleet in the near future so as to make available more jobs and also to earn for the country valuable foreign currency.

The House of Dempos today comprises of more than a dozen companies which are vital links in the economy of Goa and of the country. They are

providing employment to about four thousand persons. The foresight of Shri Dempo has impressed on him the necessity of urgent diversification. One of the modern industries started by Shri Dempo is a Calcined Petroleum Coke producing plant by another associate company, namely Goa Carbon Limited with an annual production capacity of 50,000 tonnes.

The other industrial ventures of Shri Dempo include a modern Paint factory i.e. Goa Paints & Allied Products which has been producing decorative and marine paints, varnishes and enamels under the brand name of Galaxy. Dempo Engineering Works Ltd., builds and launches barges in its well-equipped modern shipyard in Old Goa. The yard is fully geared to build modern barges, dredgers and trawlers expeditiously. It has two dry docks one of which is the biggest in Goa and a slipway. Another Company namely, Dempo Engineering Services, has undertaken major civil construction jobs in this territory. The House of Dempos also owns a Travel Agency, Shipping Agency, Stevedoring Wing as well as Departmental Stores in Goa's major cities.

Rupees 3.00 crore Milk Food Project of Dempo Dairy Industries Ltd., in the rural area at Asanji, near Jamkhandi, Bijapur District in Karnataka produce and sell a large range of Dairy products. This latest of Dempos will also generate self-employment for many.

Shri Dempo's interests are not confined to industrial activities only. His philanthropy is well-known. His humanitarian approach has made a substantial contribution in social and educational fields also. This is besides the shelter and food provided to many a needy student in addition to scholarships to deserving scholars and help in cash and kind to innumerable persons and institutions inside and outside Goa alike.

The Goa Education Society established in 1962 under his Presidentship, runs the Dempo College of Arts & Science and also the Srinivassa Sinai Dempo College of Commerce and Economics at Panaji.

Shri Vasantarao S. Dempo has also started two newspapers in Goa- *The Navnand Times* in English and the *Navprabha* in Marathi- both of which command a very large circulation and cater to the needs of educated elite as well as Goan masses.

A celebrated and highly respected personality in and outside Goa, Shri Dempo has served on many Government and non-Government Committees as well as Advisory Bodies. He is connected with scores of top organisations in the country. He was thrice the President of the Goa Chamber of Commerce and

Industry. He has been elected twice the President of Goa Mineral Ore Exporters' Association. He is the Trustee of the Marmagao Port Trust and the Director of the Goa Shipyard Limited. He is elected to the India Committee of the Lloyds Register of Shipping and is also a Member of the Indian Technical Committee of the American Bureau of Shipping.

He is the Member of India-Japan Business Co-operation Committee as well as a Member of the Standing Committee of India-Korea Joint Business Council. He is the Chairman of the Advisory Committee of the College of Engineering, Goa.

He is a Charter Member, Senior Active as also the Honorary Member of Rotary Club of Panjim, who have honoured him with the 'Ambassador of Goodwill' award.

*Private Informations; The House of Dempos--Pamphlet, Panaji-Goa; Gomant Bhushana Vasantarab Dempo (in Marathi), 1981.*

V. T. GUNE

## DEODHAR, DINKAR BALVANT (1892- )

Dinkar Balvant Deodhar, the Grand Old Man of Indian Cricket, was born to Balvant Deodhar and Yamuna Deodhar on 14 January, 1892 at Poona in a respectable middle class Hindu family of the Brahmin caste. It was a family of warriors. One of his ancestors was an officer in the Maratha army about two centuries ago.

Thanks to the influence of his teachers and some outstanding cricketers of that era, he developed healthy habits from an early age which accounted for his multi-dimensional progress. He was a brilliant student who was also devoted to physical culture and sports.

D. B. Deodhar, who lives a peaceful and contented retired life at Poona, is a double post-graduate (English and Sanskrit) of the Bombay University. He obtained the Master's degree in Sanskrit from Fergusson College, Poona in 1917 and, in spite of tempting offers from many quarters he joined the teaching profession. He worked as Professor of Sanskrit at S.P. College, Poona from 1917 to 1947. A well-read man he took delight in teaching classical Sanskrit literature. In fact, his love for teaching was second only to his love for cricket and his students loved and admired him for his excellent and painstaking teaching. He also served as a life-member of

the Shikshan Prasarak Mandli—the body which runs many educational institutions including S.P. College, Poona.

He has one son and four daughters who are highly educated and well-settled. His son Dr. Sharad Deodhar, an M.D. in medicine, represented the Poona University in cricket, tennis and table tennis and also represented Maharashtra in the Ranji Trophy Tournament. Three of his daughters, Tara, Sunder and Suman, were national champions in badminton in one event or the other during 1940-60.

D. B. Deodhar distinguished himself both as an academician and a cricketer. He made his debut in first-class cricket in 1911 at the age of nineteen years when he was selected to represent the Hindus in the Quadrangular Tournament and retired from this game in 1947 at the age of fifty-five years. During the course of his illustrious career he played for the Hindus in the Quadrangular Tournament and for Maharashtra in the Ranji Trophy Tournament. He led Maharashtra in the Ranji Trophy Tournament and also captained the South Zone against the star-studded West Zone in 1946. He also played against foreign teams and toured Sri Lanka in 1930 as a member of the team raised by late Maharajkumar of Vizianagaram. Besides, he captained the Hindus in the Quadrangular Tournament in a few matches. He also played in many other first-class matches.

In all first-class matches he scored many thousand runs including numerous centuries and half-centuries. In the Quadrangular Tournament (1911-36) he scored 1543 runs at an average of 35.6. In the Ranji Trophy Tournament (1934-35 to 1946-47) he scored 1533 runs with 246 as his highest score at an average of 52.86.

He was a solid and reliable right-hand middle order batsman who played many memorable innings during his long career. He possessed a wide repertoire of strokes and was at ease against all types of bowling. His footwork was nimble which enabled him to be in the right position for the execution of his strokes. He stepped out to the spinners and drove them superbly. He was the first Indian to score a century against Arthur Gilligan's M.C.C. team which visited India in 1925-26. This innings of Deodhar which deeply impressed the England players was rated as a classical knock.

He was an excellent slip fielder who brought off brilliant catches by his wonderful anticipation and eyesight. He was an orthodox captain who was a firm believer in the efficacy of the new ball. Under his leadership Maharashtra won the coveted Ranji Trophy in 1939 and 1940. India made official debut in international cricket in 1932. It is strange that

in spite of his supreme physical fitness and excellent form, Deodhar, who was then forty years of age, was considered as too old for inclusion in the Indian team.

After his retirement from the game he wrote three books on cricket entitled *As I look back*, *March of Indian Cricket* and *How to Play Excellent Cricket* (Marathi). He also served on the Selection Committee of the Board of Control for Cricket in India in 1946.

He has lived an austere and purposeful life. He had a passion for physical fitness for the sake of which he cycles for miles everyday. He was also a good tennis player. He played tennis for thirty years in local tournaments. He still watches cricket and shows as much interest in this game as he did during his playing days. As President of the Maharashtra Cricket Association he has been guiding cricket in Maharashtra for fifteen years. In his playing days he moulded the Maharashtra cricket team into a strong combination. In fine, he has served the cause of Maharashtra cricket in particular and Indian cricket in general nobly.

Fame and honour have come to him in ample measure. His qualities as a man and as a cricketer have been highly praised. A special souvenir entitled *Tribute to Professor D. B. Deodhar* containing articles on him by eminent cricketers and critics was brought out on the occasion of his retirement from the game in 1947. *Sahyadri*, a Poona magazine, published a special issue in May 1941 to greet Maharashtra's victory in the Ranji Trophy Tournament in 1939 and 1940 under the leadership of Professor D.B. Deodhar. The Board of Control for Cricket in India has conferred on him the title of The Grand Old Man of Indian Cricket. It also runs the Deodhar Trophy cricket tournament in his honour. The Golden Jubilee of his cricket was celebrated throughout the country. The President of India decorated him with *Padmashree* in 1965. He ranks among the finest cricketers produced by India.

*Information obtained from Professor D. B. Deodhar, Bunglow No. 768/6, PYC Hindu Gymkhana Colony, Pune-411004; Rusi Modi, Some Indian Cricketers, New Delhi, 1977; Narottam Puri, Portrait of Indian Captains, New Delhi, 1978; Ravindra Patkar, Cricket Maharshi Professor D. B. Deodhar (Marathi), Thana (Bombay), 1981; D. B. Deodhar, March of Indian Cricket, Calcutta, 1947; D. B. Deodhar, As I look Back, Madras, 1966; D. B. Deodhar, How to play excellent cricket (Marathi), Poona, 1955.*

V. K. SHARMA  
&  
L. B. KENNY

**DEORAS, M. D. ALIAS BALASAHEB DEORAS**  
(1915- )

Madhukar Dattatraya Deoras alias Balasaheb Deoras, the Sarsangha-Chalak (Chief) of the Rashtriya Swayamsevak Sangh (RSS), comes from a family that hailed from Andhra Pradesh and later made Nagpur its home. The family owns land at Karanja, a village in Balaghat district of Madhya Pradesh. In his younger days, Balasaheb shared the family's interest in cultivating land and was acknowledged as a progressive farmer.

Balasaheb was born and brought up at Nagpur. His father's name is Dattatraya Krishnarao Deoras and that of his mother is Parvatibai. He has two brothers and two sisters.

Balasaheb was educated at the New English High School and passed the Matriculation Examination of the then Central Provinces and Berar Board of Secondary Education in 1931. He graduated from the Morris College (now Nagpur Mahavidyalaya) in 1935 and obtained the LL.B. degree from the College of Law of Nagpur University. He took out the Lawyer's 'Sanad' but did not join the legal profession as he decided to dedicate himself to RSS work.

True to his vow Balasaheb is a bachelor.

Balasaheb joined the RSS when he was at school. In fact, Balasaheb became a member of the RSS even before the late M.S. (Guruji) Golwalkar had done so. He came in close contact with the late Dr. K. B. Hedgewar, the founder of RSS (the RSS was founded in 1925), in the early years of the organisation. It was this association that inspired him to make the RSS work a mission of his life. He devoted himself to the service of his choice in close association with Guruji Golwalkar.

Balasaheb worked as a Pracharak or campaigner (most of the RSS Pracharaks are bachelors) in Bengal during the pre-independence days, as Guruji Golwalkar did too.

Balasaheb returned to Nagpur to work as the Secretary of the Nagpur unit of the RSS. This is considered to be a position of prestige in the organisation. In 1946 he was appointed the Joint General Secretary and then the General Secretary in 1965. He became the RSS chief on 5 June, 1973 on the death of Guruji Golwalkar, who nominated him as his successor to the position of the Sarsangha-Chalak of RSS.

Guruji Golwalkar left behind three sealed envelopes which were opened before the cremation

of his mortal remains. The first envelope contained the nomination of a successor in favour of Balasaheb Deoras. The letter in the second envelope stated the express desire of Guruji that no religious rites or 'shradha' should be performed for his sake as he had performed all those rites for himself while camping at 'Brahmakapal' in the Himalayas. The third envelope carried a message of thanks to all those associated with the RSS for the affection and co-operation they had given him.

While Guruji Golwalkar joined the higher echelons of RSS straightaway from the beginning of his career in the organisation, Balasaheb Deoras has risen from the ranks, having gone through the cadre and formal RSS training.

Balasaheb is a man of modern outlook. He is keen on harnessing science and technology for the welfare of man. He has a good command on Hindi, Marathi and English and knows Sanskrit and Bengali. His speeches are invariably punctuated with popular sayings from these languages.

He is a regular reader of a wide range of topics and he has made a close study of the 20th century international developments as also of the vast literature published on the Second World War. Balasaheb has studied all aspects of journalism and he has had a hand in the starting of several newspapers and journals propagating the RSS ideology in the country. He was the chairman of the Narakesari Prakashan Ltd., which publishes the *Tarun Bharat* (a Marathi daily) from Nagpur. He relinquished the chairmanship on becoming the RSS Chief.

On the role of the RSS in the past, the present and the future, Balasaheb states his views with a deep conviction, briefly thus: During the pre-independence days the RSS shared the urge, in common with all nationalist organisations, to make the country free from foreign rule. The RSS has kept all along the nation's good above sectarian and such other narrow consideration. It has always stood for the unity of the people of the country. After the country won freedom, the RSS has earnestly desired and it has been working for the all round prosperity of the nation. It is the belief of the RSS that the success of all planning and programmes depends in the final analysis on the availability of men of character and integrity to carry them out. Character building has therefore become the major plank of the RSS work, to meet the need both of the present and the future, of the nation.

The RSS, according to Balasaheb, has openly declared its earnest desire and endeavour to spread men of character in all fields of nation building

activity, to work with all men engaged in this activity. The RSS members have no restriction on joining any political party, and the RSS has no ill-will towards any religion.

*Based on an interview with Shri M. D. Deoras and on the information given by his close associates, including Shri M. G. Vaidya, the then Chief Editor of the Tarun Bharat, a leading Marathi Daily Newspaper of Nagpur.*

G. T. PARANDE

## DESA, ARTHUR E (DR.) (1910-1981)

Dr. Desa was born on 13 June, 1910 in a well-to-do Roman Catholic family of Bombay. He was educated at the Antonio Da Silva High School of Dadar. He secured an Entrance Scholarship to the Elphinstone College for one year. He was also the recipient of the Junior Government Scholarship for one year at the Inter Science Examination. He joined the Grant Medical College, Bombay, and passed his M.B.B.S. of the Bombay University in 1931, standing first and being the only candidate to be placed in the First Class. He secured the Bai Gangabai G. Sunderdas Scholarship, the Ratanshaw Dadabhoy Prize for Medicine, the Sir Jaswantsinghji Limbdi Gold Medal, the Nusserwanji Choksey Gold Medal in Medicine and the Lord Sandhurst Gold Medal for Pathology and Bacteriology.

Thereafter, Dr. Desa proceeded to England and obtained the L.R.C.P. and M.R.C.S. (Eng.) in 1934 and was admitted to the Fellowship of the Royal College of Surgeons (Eng.) in April 1936. He studied in Vienna for three months after obtaining his F.R.C.S.

On Dr. Desa's return to India in 1936, he was appointed Honorary Surgeon at the K.E.M. Hospital and G.S. Medical College, Bombay, for a period of thirty-two years (1936-1968). On his retirement, he was appointed Honorary Consultant Surgeon and Emeritus Professor at the G.S. Medical College. Simultaneously, Dr. Desa was senior Pediatric Surgeon at the Bai Jerbai Wadia Hospital for Children from 1942-1965. He was appointed Principal Medical Officer of this institution in 1964 and resigned voluntarily from this position in 1970.

He was awarded the Honorary Fellowship of the Association of Surgeons of India in recognition of his services to Pediatric Surgery in India and was elected President of the Association of Pediatricians in 1959. Next year he was unanimously elected President of



the Association of Surgeons of India and presided over their annual deliberations at Baroda in 1961.

Dr. Desa was Founder President of the Pediatric Section of the Association of Surgeons for India (1965-1967).

He was Honorary Secretary of the Indian Chapter of the International College of Surgeons from 1955 to 1960 and then appointed on the International Board of Governors of this College. He was President of the Indian Chapter for 1970. He was awarded the Honorary Membership of the International College of Surgeons in May 1979.

Dr. Desa was a Member of the International Society of Surgeons, Founder Fellow of the National Academy of Medical Sciences, Member of the Scientific Advisory Board of the Indian Council of Medical Research from April 1, 1976, and Member of the Speciality Board in the subject of Surgery at the National Board of Examinations, New Delhi. He was elected President of the Indian Society of Gastroenterology in November 1976 and was awarded the Honorary Membership of the British Association of Pediatric Surgeons in July 1976.

Dr. Desa represented India at many International Surgical and Pediatric Conferences. In 1955, 1960, 1966, 1969, 1971, 1973, 1974 and 1975 he visited the Surgical centres at Boston, U.S.A., Mayo Clinic, U.S.A., and London while on study tours and while attending scientific Congresses.

Dr. Desa delivered the R.N. Cooper Memorial Oration in 1966 and the Munsif Memorial Oration at the K.E.M. Hospital and the G.S. Medical College in June 1968, Purandare Oration in 1971, the Ernest Borges Memorial Oration in 1973, the Founder Oration of the GOSUMEC Society, in October 1976 and the Ram Ginde Memorial Oration in November 1976.

In September 1947, at the instance of the Government of India, Dr. Desa led a team of doctors to Lahore and the surrounding areas, for relief work during the bloodshed that followed the partition of India. He also accompanied the late Lady Edwina Mountbatten of Burma on her tour of the riot stricken areas of Western Pakistan at the height of the communal frenzy.

Dr. Desa is author of numerous scientific publications and contributed chapters to two surgical textbooks published by Butterworths, London. He was also Editor of the Indian Journal of Surgery, an official organ of the Association of Surgeons of India since 1964. Dr. Desa also inspected Medical College at Guntur and Vizagapatnam at the invitation of the Indian Medical Council in the sixties. He was on the

Selection Board for Professorial appointments at Chandigarh, Delhi and Madras.

Dr. Desa was an accomplished speaker and spoke, even extempore, at many social functions. He was also fond of sports, Badminton and Hockey being his favourite games. He also played Tennis.

He died on 4 March, 1981.

Brilliant, affable and 'Charmant', Dr. Desa won the hearts of all those who worked with him and under his guidance.

*Information supplied by Mrs. Arthur Desa; Seth G.S. Medical College and K.E.M. Hospital Golden Jubilee volume.*

V. G. HATAKAR

## DESAI, CHANDULAL MANILAL (DR.) (1882-1968)

Dr. Chandulal was born on 26 September, 1882 (Anant Chaturdashi day) at Ahmedabad in a Brahmakshatriya, Hindu, well-to-do family. His father Manilal was Chief Medical Officer in the Palanpur State. His mother's name was Dhan-laxmiben. They had two sons and four daughters. Chandulal's brother Dr. Harilal was F.R.C.S. and stayed at Ahmedabad. Manilal had a good income, so the children were brought up luxuriously. The family was influenced by Swami Vivekananda. It was religious but ready to accept reforms. Chandulal married Chandramaniben. She died within four years, because of plague. He did not marry again. He died on 30 August, 1968.

Chandulal had his primary education at Palanpur and Ahmedabad. He was fond of writing poems even when he was studying in the sixth standard. He passed his Matriculation Examination in 1906 and joined Gujarat College, Ahmedabad. During his college career, he wrote *Vidhaba*, a book of poems. The eminent Gujarati poet Nanalal appreciated it and congratulated him. From his boyhood he had a desire to serve the nation. He worked as a volunteer in the Congress session at Ahmedabad in 1902. He attended the Congress session at Bombay in 1904. He used to read the 'Udbodhan' of Swami Vivekananda, 'Kesari' of Tilak and 'Karmayogi' and 'Vandematram' of Aravinda Ghosh and got inspiration from these sources. It was possible that Shri Desai would join the freedom movement, which his father did not like. So his father decided to send him to England for the study of dental science and see that he should marry again. Chandulal accepted the first decision and proceeded to England

in 1908. He informed his father during the journey that he had decided not to marry again.

While in U.K. Vallabhbhai Patel, Veer Savarkar, Dr. Deshmukh and Dr. Arulkar were some of his friends. He was fond of sports and literature. He read books on philosophy, history, engineering, military campaigns etc. and had interest in all these subjects. He studied dental science for four years and was awarded the degree of L.D.S.

When Dr. Chandulal Desai returned to India in 1914, Dr. Deshmukh helped him to establish at Bombay. He started a dispensary in Bombay and had a lucrative practice. He took active interest in current politics. He joined National Union of Dr. Sathe, started national activity, left his medical practice and became a worker of the Congress. He joined the Home Rule League and worked for it. He came in close contact with Lokmanya Tilak and could see him even when he was seriously ill.

During his stay from 1914 to September 1918 in Bombay, Chandulal had been considering either to start a political career or leave everything and be a Sannyasi. Then he took a decision to be a Sannyasi. His father did not like it, but left the final choice with him. Gandhiji whom Chandulal had met at the suggestion of Vallabhbhai Patel advised him not to be an ascetic, but to keep his mind like an ascetic. "He accepted Gandhiji's advice and decided not to be a Sannyasi". He went to Bharuch and formed "Sevashram Trust" and started a dental dispensary for the service of the people. He donated all his property to the service of the nation. People coming from all parts of the district, took advantage of it.

The dental hospital was a boon to the people of the district. So a separate Building was constructed for it, in 1926. It was planned to start an eye hospital as well as a General hospital. The sons of Seth Mafatlal Gagalbhai donated Rs. Three lakhs and a huge building of Bhagubhai Mafatlal Hospital was constructed; but it is well known as 'Sevashram' even to-day. The hospital having beds and modern facilities, was inaugurated by Dr. Rajendra Prasad, then President of India, on 1 March, 1952.

The hospital became centre of political activities. When Gandhiji adopted the programme to boycott the assemblies, Chandulal propagated for it in Bharuch district, among the people. He also participated in the Khilafat and Non-cooperation Movement (1921-22) and with the help of his colleagues managed for the conference of Gujarat Pradesh Congress Committee at Bharuch and in the Flag Satyagraha Movement of Nagpur (1923) to oppose the domination of the Englishmen in the cantonment area and suffered imprisonment.

In 1928 during the Bardoli Satyagraha Dr. Chandulal Desai was entrusted by Sardar Patel to organise resistance in Valod Mahal. He moved in all the twenty-nine villages of the Mahal and made the people bold enough to face auction, confiscation of property, fine, imprisonment, lathicharge etc. He gave a slogan to the people that "A brave man would give his head, but not nose." He was known as the "Chhote Sardar". He was arrested and sentenced to one year's rigorous imprisonment.

In 1929, he started a Gujarati weekly *Vikas*. He published the report of the freedom struggle, activities and lectures of Gandhiji, Sardar Patel, Jawaharlal Nehru, articles on khadi, prohibition, Gandhian philosophy, health education, gymnastics etc. In 1930, the government asked for a surety of six thousand rupees, so he preferred to stop the publication of the weekly.

In 1930, Dr. Desai joined the Dandi March when Gandhiji entered Bharuch district at village Kareli and left at village Raima. He led a batch of twenty-one satyagrahis to village Vedach, gave a fiery speech to the villagers, and broke the salt law in the presence of four thousand people. He was arrested and sentenced to two and a half years' rigorous imprisonment. He was again arrested in 1932 and was sent to Nasik jail. Sardar Patel was given Chandulal Desai as his companion in the jail.

On release Dr. Desai convened a meeting of the workers and resolved to collect Rs. Five lakhs for the families of farmers who had left their villages for no-tax campaign.

He was arrested under the Defence of India Act, in the Individual Satyagraha (1940-41) and the Quit-India Movement (1942), and suffered imprisonment. He never demanded release on parole. He refused to contest the election of the assembly in 1937 and even after getting independence he did not contest any election.

When Dr. Desai was in Bombay, he had co-operated with Dr. Sathe to help fifteen thousand workers of Bombay, exposed to heavy rains and threat of flood. In 1927, a batch of volunteers under his leadership did notable flood relief work.

He wrote poems in the name of 'Vasant Vinodi'. *Kumarika* was his book of poems. *Tahukar* was a collection of patriotic songs and lyrics.

The outcome of his research was 'Thymocine' a medicine for teeth. He donated its royalty of Rs. Five thousand every year, to the Sevashram fund. He was in favour of bilingual State, but in 1958 he criticised the way in which the bilingual State was formed. He voiced the dissatisfaction of the people of Gujarat for Narmada, Kakrapar, Ukai and Mahi river projects.

Dr. Desai was tall and had fair complexion. He wore a dhoti, long kurta and white cap, all made of khadi. He was ever ready to shoulder any responsibility even in adverse circumstances. It was his nature to do, whatever he thought proper. He was hot tempered, outspoken and blunt. He never cared for anybody's opinion. He was a devoted congress worker, and never hankered after power, fame or money. He lived in a simple cottage behind Sevashram hospital. Dr. Desai was a freedom fighter, social worker, journalist, poet and staunch follower of Gandhiji. He devoted all his property and entire life to the cause of the poor and the exploited. He was a self-less soldier.

*Narottam Valand, Dr. Chandulal Desai; Kumar (Gujarati monthly) September, 1968; Morarji Desai, Maru Jeeval Bruttant, Part-I 1972, Ahmedabad; Maganbhai Desai, Satyagrahani Saptapadi, 1952, Ahmedabad; Swatantrya Sangramna Ladvaiya, 1969, Ahmedabad; J. R. Shukla, Bharuch Jilaman Hind Chhodo Ladat; Samajkaran, Journal of Gujarat Samajik Seva Mandal, October, 1976; Jaykumar Shukla, Gujaratma Vyaktigat Satyagraha 1940-41; Vidyapith, Journal of Gujarat Vidyapith, November-December, 1981.*

JAYKUMAR R. SHUKLA

## DESAI, DINKAR (1909-1982)

Dinkar Desai was born on 10 September, 1909 at Honnekeri in Ankola Taluk, Uttar Kannada District. As he lost his mother, Ganga at a very young age he was more attached to his grandmother, Kaveri. Dinkar's father, Dattatray Desai was a primary school teacher at Algeri. In July 1937 he married Indira Mahabaleshwar Wagle of Hubli. They had two daughters, Usha and Nisha. Dinkar had two elder brothers, Yeshwant and Shankar; and a sister Saraswati.

Dinkar received his high school education at Edward High School and Ankola and Government High School, Karwar and College education at Intermediate College, Bangalore and Maharaja's College, Mysore. In the B.A. Examination he stood first class first in the Mysore University and secured Candy prize. He won his M.A. from Bombay University with a first class and secured St. Xavier Silver Medal. He also qualified for the LL.B. from Bombay University.

While in college he was greatly influenced by Shri B. M. Shrikantayya, a great scholar and litterateur.

T. S. Venkannayya, T. N. Shrikantayya, V. Sectaramayya, Principal Rolo, Professor Mechantosh were some of his professors who influenced him greatly. As a student he made name as a promising poet.

In 1935 Dinkar joined the Servants of India Society and got his training under Shri N. M. Joshi. In the following year he founded the Seamen's Union, worked as its General Secretary and later as President until 1962. During 1940-45 in his native district, Uttar Kannada he organised Ryot movement and fought for the rights of the Ryots demanding 'Land for the tiller', which drew the attention of the Government and he was forbidden from entering the district. He participated in the International Labour Conference at Copenhagen in Denmark in 1945 and also in the conference at Seattle (U.S.A.), in 1946. He became General Secretary of Bombay Provincial Labour Conference and was also General Secretary of the All India Hind Mazdoor Sabha and served on many Labour Committees set up by Government of India. During 1948-61 he was member of the Bombay Municipal Corporation, and Trustee of the Bombay Port Trust. In 1953 was founded the Kanara Welfare Trust for the educational and socio-economic development of the backward and the down-trodden in the forest district of Uttar Kannada. Today it runs twenty-nine institutions with 18 working centres in rural backward areas. It runs two degree colleges, three junior colleges, fifteen high schools, one English medium school, one Nursery School and seven other service institutions. He was its Chairman till his death. In 1955 Dinkar started 'Janasevak' a weekly in Kannada with the purpose of awakening the rural mass. In 1959 he visited England at the invitation of the British Council. In 1967 he was elected to the Lok Sabha from Uttar Kannada as an independent candidate and in the next year became a member of the Parliament Education Committee.

His significant contribution to Kannada literature is his limericks- *Chutakas*. His poems for children and lyrics are also very popular. His well-known works are the following- *Primary Education in India* (1938), *Maritime Labour in India* (1940), *The Mahamandaleshwaras under the Chalukyas of Kalyani* (1951) and in Kannada *Makkala Geethagalu* (1951), *Kavana Sangraha* (1951), *Prapanchada Kelasagararu* (1953), *Makkala Padyagalu* (1956), *Hoogonchalu* (1958), *Naa Kanda Paduvana* (1961), *Makkala Padya* (1976) *Dinakarana Chaupadi* (1978), *Dinakarali Kavana* (1982) and *Dasula* (1983).

In recognition of his meritorious services in the fields of literature, education and social service,

Dinkar Desai won the following honours—Literary prize from Government of Bombay for his books *Mukkala Geethagalu* and *Kavana Sangraha* (1956); Karnataka State Sahitya Academy Award for his literary contributions (1972); Felicitation by the Bombay Kannadigas (1973); Felicitation at District level Journalists' Conference, Sirsi, for his contribution to journalism (1974); the Honorary Degree of D.Litt. by the Karnataka University (1975); Janmabhumi Trust Award (1976); Karnataka Sahitya Academy Award for his book *Dinakarana Choupadi* (1980) and Vidyadhiraj Puraskar awarded by Shri Partagali Swamiji (1981).

As a political thinker, Dinkar believed in democratic socialism. For the successful and efficient working of democracy, he favoured the idea of one strong opposing party. His politics was for social uplift. The social and economic inequality that is prevalent in the society irritated him and this irritation is reflected in most of his poems and *Chutakas*. He wanted things to happen fast, to the extent of being impatient.

He did not believe in God or any formal religion, instead believed in the religion of humanity and social equality.

His contribution ranged from poetry to politics. As a poet he ranks among the best few gifted poets in the Kannada literature. He has been called 'Chutaka Brahma' i.e. creator of limericks in Kannada literature. As a social worker and as an educationist, he has built a net-work of educational and other service institutions under the Kanara Welfare Trust, of which he was the Founder-Chairman. As a journalist, through his weekly *Janasevak*, he undertook mass education and agitation successfully for more than two decades. As a political leader, he spread the philosophy of socialism through the length and breadth of the district. But he was not one who would sacrifice his principles for political career. In the traditions of Gokhale and Kunzru, he denied publicity. He is certainly one of the top national leaders who worked quietly and continuously, for the good of the society and of the nation.

*Annual Reports of the Kanara Welfare Trust, published by Kanara Welfare Trust, Bombay; Janasevaka Weekly, published by Kanara Welfare Trust, Ankola; Dinkar Darshan (1971), published by Dinkar Shashtyabdi Satkar Samiti, Ankola; Dinakaran Choupadi (1978), published by Kanara Welfare Trust, Ankola; 'Dasala' (1983) published by Kanara Welfare Trust, Ankola; 'Hugonchalu' (1978), published by Kanara Welfare Trust, Ankola; personal*

*interview with Shri Dinkar Desai and the writer's personal knowledge.*

K. G. NAIK

#### DESAI, K. A. (1878-1972)

K. A. Desai, later destined to be a well-known politician and cotton mill owner, was born in 1878 at Navasari (Baroda State). His father Ambalal Sakarlal Desai, was a renowned Sanskrit scholar and educationist, who worked as the Principal of Gujarat College and after his retirement in 1900, settled in Ahmedabad. Young Desai was educated at the Elphinstone College, Bombay and started his career as a businessman. Unfortunately, he lost in cotton trade. According to his own admission he lost rupees ten lakhs during 1910-1916. It was a big loss in those days. He migrated to Punjab in 1914, after his father's death and settled in Bhiwani (Haryana), as Manager of Bhiwani (Haryana) Textile Mills. The proprietor of this mill was a loyalist and at that time the whole of Ambala Division was politically undeveloped and the Congress movement was comparatively unknown there. So he took up the task of organising the Congress movement. Even though a Government servant himself, his father had encouraged him to participate in the Congress movement as early as 1896, when he went to attend the Calcutta session and thereafter he became an active Congress worker in Delhi and Punjab. He was one of its founders in Haryana area, and became the President of District and City Congress Committee in Hissar and Bhiwani respectively. In his work he was ably helped by Pandit Neki Ram Sharma, who had developed a great power of speech and was a storehouse of the tales of old mythology. The masses were naturally moved specially when causes dear to them were espoused. The struggle against the *Begar* was successful. He contributed to the spread of the Home Rule idea in Hissar and Delhi even though the movement could not strike strong roots in this area. However, political life was activated and they got some training in the art of political protest. Desai was a true Gandhian. He met Mahatma Gandhi in 1915, on the eve of the establishment of Sabarmati Ashram at Ahmedabad. Probably, it was his love of Gandhian ethics and manner of non-violent political protest that made him jump into active politics. In 1918, he was one of the prominent organisers of the Congress session at Delhi. For him it provided an opportunity of knowing the established political

leaders of Delhi like M.A. Ansari, Abdur Rehman and K. C. Roy of the Associated Press. Thus a nucleus of the primary leaders was formed who organised the Rowlatt Satyagraha in Delhi. He was an intrepid leader and was the first to take the Satyagraha vow and addressed a mass meeting on 27 March, 1919, organised to protest against the passing of the Rowlatt Bill. He worked with Swami Shradhananda and the *Khukhr* incident happened before him. In April 1919, there was a prolonged hartal in Delhi. The Chief Commissioner, approached Hakim Ajmal Khan and requested him to cancel the hartal programme. He told him to contact Desai who was in charge of the hartal. The hartal was withdrawn only when the Chief Commissioner assured Desai that there would be no Martial Law in Delhi. In October 1920, he became the Chairman of the Reception Committee of the First Ambala Division Conference, held at Bhiwani. In his welcome address to Mahatma Gandhi, he portrayed the condition of the poor peasants of Haryana, due to economic backwardness of this area and deplored the British bureaucracy for the Khilafat and Punjab wrongs. He further attacked the British trading community for political and economic exploitation of India. At this moment he made an emotive appeal for the adoption of constructive programmes for national growth. Mahatma Gandhi stayed with him at Bhiwani and he plunged himself completely in the Non-Co-operation Movement of 1920-22. Through his efforts Sham Lal of Sirsa and Sham Lal of Rohtak left their practice as lawyers. He toured with Gandhi in the area around Bhiwani and at Kalanaur, a muslim dominated town, he appealed to the muslims to join the Indian National Congress. He also worked for the boycott of foreign cloth and personally sat at the auction site upto 11 P.M. to see that no bidder came for the liquor shops. He also organised a boycott of officially promoted Cattle Fair at Bhiwani.

He was a frank and truthful person. In his oral interview he clarified that going to jail during those days was no sacrifice, the big leaders had no problem there and were free to devote their time for writing books, as Pandit Nehru, Tilak and Lajpat Rai wrote books in jails. He was a great admirer of Pandit Nehru and called him a real gem and an intellectual giant. He preached removal of untouchability and due to his band of workers in a conservative town like Bhiwani *Dhanaks* and Chamars were allowed free entry in the houses of upper castes. However, temple entry was not possible.

K. A. Desai, *Recorded by NMML on 1 January, 1967*; Hari Singh, (unpublished Ph.D. Thesis, Kurukshetra University, 1976), *Political Disturbances in Punjab and Delhi in 1919: A Study of the Provolutions of Nationalism in India*; *Home Political, Proceedings of Government of India, (1919), National Archives of India, Janpath, New Delhi*; *Disorders Inquiry Committee (Evidence), Vol. I (Delhi), Calcutta, 1920 (Evidence of K. A. Desai); oral interview.*

HARI SINGH

#### DESAI, MAGANBHAI (1899-1969)

Maganbhai was born at Dharmaj (Kheda district of Gujarat) on 11 October, 1899 in a middle-class Patidar family of Nadiad. Second son of the three children of Prabhudas Desai, who worked at the Nadiad municipality, and Hiraben alias Surajben, Maganbhai married Dahiben at very early age; he had no issue.

Maganbhai lost his parents at an early age. He inherited religious traits from his parents. However, it was Kashibhai Vakil (a close friend of his father) who shaped his spiritual temperament. Through Kashibhai, Maganbhai came in contact with many saints, including Hajuranand Swami of Khachrod (near Ratlam) who influenced the spiritual course of his life.

Maganbhai completed his primary and high-school education at Nadiad. He took interest in all sorts of games. Being bright and hard-working at his studies he stood third at the Matriculation Examination of the Bombay University in 1917.

He went to Bombay for further studies and joined Elphinstone College. He stayed, as a free boarder at G. T. Boarding. His college career also was equally bright. His voracious reading habit made him versatile in many subjects including Mathematics which he offered as a major subject. He was touched by Gandhi's talk at the G.T. Boarding. When he heard Gandhi for the second time in January 1921 he decided to leave the college when few months were left for the degree examination. He came to Ahmedabad and joined Gujarat Vidyapith. He became its *Snatak* (securing first class) in the same year.

In 1922 he taught at Borsad Vinay Mandir (King George Memorial High School). He was appointed a fellow of Mathematics for one year (1923) at the Gujarat Vidyapith. From 1924 to 1928 he taught at the Rashtriya Shala of the Satyagraha Ashram

(Sabarmati). During this period he continued his spiritual *Sadhana*.

In 1928 he left his job and went to Khachrod in order to live with his Guru (Hajuranand). However, on his Guru's advice he returned to Ahmedabad after few months, and joined the Gujarat Vidyapith (November 1928) as a lecturer in Mathematics.

In 1930 he moved to different places in Central and South Gujarat to mobilize public opinion in favour of the Civil Disobedience Movement. In January 1932 the Vidyapith was closed down by the Government and Maganbhai, who acted as *Mahamatra* (Registrar) for few months, also was arrested.

For one year (January 1935 to January 1936), at Gandhiji's behest, Maganbhai was in charge of the Wardha Mahila Ashram. In 1936 he returned to the Gujarat Vidyapith. In August 1937 he was appointed as *Mahamatra* of the Vidyapith and continued in this position till he resigned in June 1961.

Under his stewardship and teaching, research and publication activities of the Vidyapith expanded rapidly. In October 1939 *Shikshan Ane Sahitya* (known as *Navjivan* from February 1957 to April 1961) was started under his editorship. As a member of the Navjivan Trust (since 1946), he galvanized its publication activities. In 1947, the Vidyapith started a college (Mahadev Desai Samaj Seva Mahavidyalaya); he became its Principal.

As a Chairman of the Ahmedabad Municipal School Board (from 1946 to 1953) he introduced teaching reforms, improved the working conditions of the teachers and provided special facilities to the teachers and students hailing from the backward classes.

After Independence he crusaded in favour of the Gandhian values in the fields of education, rural industries, prohibition etc. He worked as a co-editor of the *Harijan Weeklies* for some time (March 1951 to August 1952) and later on, became the editor (September 1952 to February 1956). In 1952 he was nominated as a member of the Bombay Vidhan Parishad.

In November 1957 he was appointed Vice-Chancellor of the Gujarat University. He resigned from this post in 1960 before completing his term. For some time (1963, 1965-1966) he was also a Dean of Arts faculty of the Gujarat University.

As an eminent educationist and Gandhian thinker he was associated with about thirty-five committees at local, regional and national level including those pertaining to Gujarat University, Khadi and Village Industries, Hindi language, Prohibition, Sarvodaya Development, Adult Education, Official Language

Commission, State Committee for the collection of materials for the History of the Freedom Movement in India, Advisory Board for the Collected Works of Mahatma Gandhi, etc.

He was an author of many books in Gujarati, including *Satyagrahami Mimamsa* (1934, for which, he was awarded a degree of *Parangai* by the Vidyapith), *Hindani Angrej Veparshai* (1946), *Raja Rammohan Ray thi Gandhi* (1957), *Macaulay Ke Gandhi* (1960) etc. He translated few works into Gujarati including *Sukhamani* (1930), *Japaji* (1938), Stevenson's *Jekyll and Hyde* (1939), S. Radhakrishnan's *World's Unborn Soul* (1939), Tolstoy's *What is Art?* (1945) etc. He wrote commentaries on some important Upanishadas. His English writings covered the issues on language, education, population control etc. Being an excellent journalist he wrote many learned articles reflecting his perception of the Gandhian values on social, cultural and political issues.

He left the Gujarat Vidyapith in June 1961 on account of some basic differences with the authorities. Nevertheless, he was indirectly associated with its activities including the preparation of the fifth edition of Gujarati lexicography with meaning (*Sartha Gujarati Jodani Kosh*; 1967), as he was closely associated with this work since 1931.

From August 1961, till the time of his death, he continued editing *Satyagraha*, a Gujarati weekly devoted to the development and total reconstruction of the national life in the Gandhian frame-work.

An unsavoury incident pertaining to the handling of an administrative issue by the Vidyapith authorities gave him a rude shock. He died with a broken heart on 1 February, 1969.

Clad in Khadi clothes with a white cap Maganbhai's appearance was not so impressive. His personal requirements were very few. He loved children who fondly called him *Dada*.

Many a times he was not on the same wave-length with his close relatives and colleagues. It pained him also, but his intellectual honesty refused to have any compromise on the issues which he considered vital to the public life. At the same time, he had absolutely no rancour towards anybody.

He did not hesitate to criticize the policy of the Congress Governments whether it pertained to the method of population control or prohibition or corruption or the medium of instruction. He, particularly, abhorred the craze for political power and wealth that was gaining social respectability.

Deeply inclined towards the spiritual life he was above all sectarian approaches. As an educationist he

firmly believed in basic education through life, for life as expounded by Gandhiji. He crusaded in favour of the mother tongue or regional language as the medium of instruction at the college and university level without undermining the importance of the English language. He advocated complete autonomy for the universities.

Maganbhai lived with courage and conviction. With total dedication he strived to create, *albeit* in his own way and with his peculiar style, a climate for a free and unexploiting society. His adherence to principle appeared to many to be sheer obstinacy. However, circumstances proved that he was far ahead of his time.

*Gopaldas, Patel Kalarthi Mukulbhai (ed); Kelavanikarnun Pot Ane Pratibha, (Guj), (Navjivan Trust, Ahmedabad), 1959; Shikshan Ane Sahitya (Guj), October 1935 to January 1957 (Gujarat Vidyapith, Ahmedabad); Navjivan (Guj), February 1957 to April 1961 (Gujarat Vidyapith, Ahmedabad); Satyagraha (Guj), August 1961 to January 1969 (Ahmedabad); Interview with Shri Gopaldas Patel, Shri Shantilal Gandhi, Shri Jethalal Gandhi and Shri K. C. Parikh.*

R. L. RAVAL

#### DESAI, NARAYAN MAHADEV BHAI (1924- )

Naryan Desai was born on 24 December, 1924 at Valsad in a lower middle class family. His father, Mahadevbhai, was the Private Secretary of Mahatma Gandhi. His mother Durgaben was devoted to Gandhian cause and had gone to jail twice, as a freedom fighter. Mahadevbhai had also courted imprisonment repeatedly. He stayed at Sabarmati and Sevagram (Wardha) Ashrams with Gandhiji, so Narayan was fortunate to have close personal contact with Gandhiji. Narayan married Uttara Chaudhari in 1947. They have a daughter, Sanghmitra and two sons Nachiketa and Aflatoon.

Narayan had informal schooling in the Sabarmati Ashram. Then he joined Vinaymandir of Gujarat Vidyapith and studied in the fifth class. At Wardha, he was sent to Nav Bharat Vidyalaya, where the teachers smoked in the school, did not put on khadi and cut jokes about married life. Narayan did not like the atmosphere there and left the school. Gandhiji endorsed his decision. Narayan decided to stay with his father, do his work and learn whatever he could, from him. He joined Gandhiji and Mahadevbhai in cleaning villages and discussed problems of village

uplift and untouchability with Gandhiji. He read newspapers for Gandhiji daily for an hour, at Panchgani. He had decided not to join any school or college till freedom was achieved. Accordingly he refused to join Hindu University, when Sir Sarvepalli Radhakrishnan invited him. With Gandhiji's blessings he learnt 'Vastravidya' i.e. theory and practice of spinning and weaving, and all the languages of India, which was essential to know the country.

During the Quit-India Movement (1942), Narayan moved in the villages of Olpad taluka and collected resignations of talatis and police patels. He joined Gramshala at Vedchhi (district Surat) in 1947 and held its charge till 1952, along with Mohan Parikh. When Vinoba Bhave started Bhoodan Movement Narayan left the Gramshala and joined the Bhoodan Movement in June 1952. He moved on foot in the villages of Gujarat, covering nearly eight thousand miles. He collected three thousand acres of land and distributed another three thousand acres to the landless labourers. The distribution of land in Gujarat was the best. During his tour in the villages he learnt about the people of Gujarat which led him to write a book *Ma Dharatine Khole* (In the lap of the earth). He arranged the Padyatra of Vinoba Bhave in Gujarat in 1958 and moved with him.

Shri Desai had been a member of the Executive Committee of Akhil Bharat Sarva Sevasangh since 1952. He was invited to join the organisation at Benaras in 1960. His subject of interest was education. So he worked in the Vidyalaya of peace brigade.

Shri Desai was interested in the promotion of world peace. He attended a conference of World Peace Brigade at Brumanah in Lebanon, as a member of the delegation of India. When Akhil Bharat Shanti Sena Mandal was established in 1962, Jay Prakash Narayan was made its Chairman and Shri Desai was made its Secretary. He held the post till 1971.

Shri Desai worked for the refugees of Bangla Desh. He met Shaikh Mujeebar Rahman twice for the work of Shanti Sena. Mujeeb requested the Shanti Sena to start its work in Bangla Desh. Unfortunately the Governments of India and Bangla Desh discouraged it. Shri Desai retired as convener of Shanti Sena Mandal in 1978. He worked as Secretary of National Peoples' Committee from 1978 to 1981.

Shri Desai had enrolled twelve thousand volunteers in the Shanti Sena. He had opened centres of Shanti Sena (Peace Brigade) in Arunachal (Nefa) and thirty workers were engaged in sound and



comprehensive social work. His special interest in the North Eastern States of the country induced him to write a booklet *Upe'kshut Urvashi Anchal*. He had worked hard and consistently for the establishment of peace during fifteen major riots in the country including Ahmedabad, Bhiwandi, Calcutta, Rourkela etc. as third party interventionist. He worked for the Youth Peace Corps and came in contact with ten thousand youths. He wrote a book in Hindi *Vishwa Ki Tarunai* in which he has presented comparative study of the youth movements of thirty countries. While doing the work of Shanti Sena he published a book on the passive resistance of Czechoslovakia. It is translated into Gujarati as *Tank Same' Lok*.

Shri Desai was a member of the Council of Asian Region of the World Peace Brigade. He was also a member of the Council of War Resisters International from 1966 to 1973. He attended the Conference of World Assembly of Youth, held in Ghana (Africa) in 1959. During 1961-62 he visited some countries for the work of World Peace Brigade. In 1965, he had been to Perugia in Italy to impart training on non-violence. In 1969, the year of Gandhi Centenary, he went on a world tour including the U.S.A. and Soviet Union for delivering lectures.

In 1973, Shri Desai submitted a plan called "Youth against Famine" to the Government of India. It was accepted by the Planning Commission and implemented. The plan trained sixty-five thousand youths. In 1974, Shri Desai and Babalbhai Mehta observed fast for three days against the violent method of the Nav Nirman movement of Gujarat while supporting the cause of the movement. When Jay Prakash Narayan was to be operated at Vellore, he entrusted to Shri Desai and others the responsibility of leading the Bihar movement. He actively led the movement for sixteen months and mixed with the youths. Under his leadership, the 'Bihar Bandh' programme and three processions of more than one lakh people each, were a great success. When Shri Desai was externed from Bihar, he propagated the Bihar movement in the other states.

In 1975, when Emergency was proclaimed in the country, Shri Desai went to Gujarat. He wrote four Booklets, *Sarmukhtyar Shahine Samaji e* (Nature of Dictatorship), *Congress Jana Ko Khulla Patra* (An open letter to Congressman), *Ahimsak Pratikar* (Non-violent Resistance) and *Ahimsak Pratikarni Paddhati* (Methods of Non-violent Resistance). The first three books were banned by the Government. He wrote articles in *Bhumiputra* a

Gujarati newspaper. One of his articles led the government to file a suit against *Bhumiputra*. Shri Desai joined the paper in its legal fight. He started a Hindi newspaper *Yakini* during the Emergency. The government demanded a security of twenty-five thousand rupees, so he stopped it and published cyclostyled issues for some time. During this period he managed to edit twelve booklets on cases of non-violent resistance in Gujarat, but the booklets remained unpublished.

In 1975 in celebration of Sardar Patel Centenary Shri Desai organised a 'padyatra' from Bardoli to Sabarmati and another from Porbandar to Sabarmati starting on 2 October (Gandhi Jayanti) and ending on 31 October (Sardar Patel Jayanti).

Shri Desai has translated into Gujarati one hundred poems of Rabindranath Tagore and forty-two of them are published. His book *Handbook for Shanti Sainiks* was published in 1962. His book *Towards a Non-violent Revolution* got a good market in foreign countries. *Handbook For Satyagrahis* published in 1979 in the U.S.A. and India, has been translated into Dutch language. His reminiscences of Gandhiji depicted in *Sant Sevatan Sukrut Vadhe* (Gujarati) is widely acclaimed and was awarded a prize by Gujarat State. It has been translated into Hindi, Marathi, Tamil, Malayalam and English languages. His book *Sonar Bangla* has been translated into Hindi. He has edited with Kanti Shah a book *Jay Prakash* in Gujarati. He is an author of *Bhudan Arohan*, *Sarvodaya Vichar* and about fifteen books on Shanti Sena in Hindi and English.

Shri Desai has a good physical personality. He wears a dhoti and kurta made of khadi. He is a staunch follower of Gandhiji, Vinoba Bhave and Jay Prakash Narayan. He is very simple in his life and manners. He is a very good conversationalist. He knows six languages- Gujarati, Hindi, English, Bengali, Marathi and Oriya. He can follow Urdu and Asamiya languages also. Shri Desai now directs the Institute for Total Revolution, a school for workers' training.

Shri Desai is a famous social worker, leader of youths and an educationist. His works of Bhoodan, Shanti Sena and imparting training to youths are notable. His books on non-violent resistance and Shanti Sena are widely read.

*Author's interview with Shri Narayan Desai; Narayan Desai, Sant Sevatan Sukrut Vadhe (Gujarati) Ahmedabad.*

**DESAI, RANJIT**

- see under Ranjit Desai

**DESAI, THAKORBHAI MANIBHAI (1903-1971)**

Shri Thakorbhai was born on 13 February, 1903 at Village Vegam, district Surat in a middle class Hindu Anavil Brahmin family. He belonged to Kharsad, taluka Navsari. His father Manibhai was District Deputy Collector. Thakorbhai's mother Kashiben was kind and a lady of self-respect. He had one brother and three sisters. He married Subhadra in 1934. He had two sons and a daughter. He died on 15 June, 1971.

Thakorbhai was educated in a Primary School at Vegam and in Secondary Schools at Bharuch and Surat. After passing his Matriculation Examination in 1919, he joined Gujarat College, Ahmedabad for higher studies but he left it in 1921, joined Gujarat Vidyapith and became a Snatak with English and Sanskrit. He was influenced by Gandhiji, Kaka Kalelkar, Acharya Gidwani etc. and decided to devote his life to the service of the nation.

Thakorbhai joined Satyagraha Ashram, worked as a teacher with Kaka Kalelkar and helped in the work of Gandhiji's Weeklies *Young India* and *Navjivan*, as a translator. He went to Vegam in 1926, lived like a farmer, started night-classes for the farmers and worked as a Secretary of the Taluka Congress Committee. In 1930, when Gandhiji started the Civil Disobedience Movement, Thakorbhai moved in the villages of Jalalpur taluka to recruit volunteers. He planned and directed activities like picketing the wine shops, organising meetings and processions etc. He was arrested at Jalalpur, when he had been to inspect the picketing of nine shops. He was sentenced to six months rigorous imprisonment.

After his release from the jail, he started the organisational work of the Congress in his taluka. In 1932, when the movement started again, he was arrested and sentenced to two years' rigorous imprisonment and pay a fine of Rs. 500. During this imprisonment, he was released on parole to attend to his ailing father. He returned to jail after his father's death and was released in 1934.

Thakorbhai started a printing press at Navsari. Led by a desire to collect patriotic youths at one place, he started Navsari High School in 1934. A good number of patriotic teachers and students of this High School, joined the Quit India Movement of 1942.

In 1937, Thakorbhai acted as Personal Assistant to Morarji Desai who became the Revenue Minister of Bombay Province. Two years later after the

resignation of the Congress ministries, Thakorbhai worked as Secretary of Surat District Congress Committee and played an effective role in the election of Surat District Local Board. Then he joined the Navjivan Trust at Ahmedabad and worked for the Weeklies of Gandhiji.

After Gandhiji's arrest in August, 1942 Thakorbhai came back to Navsari to carry on the movement and led the workers, alongwith Lalbhai Dahyabhai Naik. He opposed the sabotage activity in the beginning, but pamphlets were published in the name of Kishorlal Mashruwala propagating that destruction of government property, without killing anybody can be considered non-violent activity. So he agreed to carry on sabotage activity in the village of Chikhli and Jalalpur talukas. The programme included burning government choras, post-offices and their records; derailment etc. When Gandhiji started fast in the jail, Thakorbhai advised his fellow-workers to stop the sabotage activity and go to jail. He also courted arrest in February, 1943. He was detained in the Sabarmati jail for two years.

After his release from jail, Thakorbhai joined the Editorial Board of *Harjan Weekly* in the Navjivan Trust at Ahmedabad. He translated *Gita Pravachan* and *Sihuta Pragnadarshan* of Vinoba Bhave from Marathi to Gujarati. He translated from English to Gujarati, Jawaharlal Nehru's *Letters to India* and *The Communal Triangle of India* by Ashoka Mehta and Achyuta Patwardhan. He never published his name as a translator. He worked in Navjivan Trust till 1950 and translated articles from English to Gujarati for *Harjanbandhu Weekly*.

Thakorbhai worked for the Congress organisation at Navsari, from 1950 to 1952. He was appointed Secretary of Gujarat Pradesh Congress Committee and stayed at Ahmedabad since 1953. He developed the activity of Youth Congress and Sevadala. He organised camps to train Congress workers. He had faith in the constructive programme of Gandhiji and inculcated it in the minds of new workers. His complete devotion to the work of Pradesh Congress Committee, secured for him an important position in the Party.

Thakorbhai was of the opinion that Gujarat should be a separate State. At the time of reorganisation of the States (1956), Gujarat Pradesh Congress Committee passed a resolution stating that Bombay, Maharashtra and Gujarat should be three separate States. Though the Sansad (Parliament) decided to form only one State including Bombay, Maharashtra and Gujarat. The people of Gujarat started an agitation to form a separate State. Thakorbhai opposed the agitation with an intention

to save the Congress. He organised a convention of the Congress workers and explained the necessity to remain faithful to the decision of the Sansad. He showed courage, fearlessness and farsightedness during the critical time of the Congress. The big bilingual Bombay State was formed. Six Pradesh Congress Committees were dispersed and one Congress Committee of the big State was formed. Thakorbhai was made President of the Bombay State Congress Committee. He carried on his new work efficiently till Gujarat and Maharashtra were made separate States in 1960.

Thakorbhai contested the Vidhan Sabha election in 1962, from Gandeви constituency, but was defeated. Then he worked in the Navjivan Trust, Gujarat Vidyapith as well as continued to strengthen the Congress Organisation. He again contested the Vidhan Sabha election in 1967 from Gandeवि constituency and was elected. He was made Minister of Agriculture, Panchayat and Forests in the Gujarat Cabinet. He considered it an opportunity to serve the common people.

Thakorbhai worked in the Navjivan Trust as a Managing Trustee and maintained the heredity of Gandhiji in its publications. He maintained the precedent that 'Navjivan' should not publish books which do not fall in the ideology of Gandhiji. He arranged for the translation of "Collected Works of Mahatma Gandhi" into Gujarati and published them by the Navjivan Trust in the name of *Gandhiji no Akshar deh*.

Thakorbhai worked for the development of Gujarat Vidyapith and became its Vice-Chancellor (Kulnayak) also. He had taught there during 1927-1928 and in 1941.

Thakorbhai was tall, dark, simple in his dress and manners. He would not impress anybody at first sight. He used to put on a dhoti, kurta and white cap, all made of Khadi. He looked harsh from outside but in reality was soft, selfless and pure hearted.

*Rangildas M. Kapadia and others (Editors), Swatantrya Sangram man Gandeवि Taluko (Kachholi, 1974); Author's interviews with Jitendra Desai, son and Nathubhai Naranji Naik, an associate of Thakorbhai M. Desai; Lalubhai D. Naik, Thakorbhai Manibhai Desai, manuscript of an article.*

J. R. SHUKLA

## DESAI, VASANT (1912-1975)

Vasant Desai was a first rank music director, a famous musician and a great social worker of

Maharashtra. He was born on 9 June, 1912 at the village Sonawade in Ratnagiri district in Maharashtra State. He came from a middle class family. His father was a business man at Kudal—a taluka place. His mother was a religious minded and cultured lady. Desais from Sonawade were a big joint family. He was educated in a Marathi Primary School at Taluka place. His father wanted his son to get well educated. But the son had no interest in academic bookish learning and left his studies and went to Kolhapur to one of his cousin brothers who was a businessman. He wanted either to enter a circus or to become an actor.

In 1929, his cousin Nanasaheb Desai from Kolhapur introduced Vasant to V. Shantaram and requested him to employ Vasant in any one department of Prabhat Film Company and he started working there as a boy.

He started his career in the films with some minor roles in silent movies. "Ayodhyecha Raja" was the first talkie in Marathi produced by Prabhat. Vasantrao sang the first opening song of this picture. It is said that the Marathi talkie really began to talk with Vasantrao's gifted voice. He learned music from Ustad Inayatkhani and thereafter from Dagar Brothers. At that time he used to give a performance in classical music. While in Prabhat he took lessons in music from late Keshavrao Bhole, Master Krishna and Govindrao Tembe who he used to acknowledge as his real masters in the art of music direction. He learned Swar, Tan and Muraki and its proper use in music direction from these three teachers.

He independently composed some songs and background music for Prabhat Films, Sant Dyaneshwar and Sant Sakha. But in a real sense he started his career after coming over to Bombay. His first picture was "Apki Ray" of Minerva Movietone. V. Shantaram left Prabhat and started his own Rajkamal Film Company. He appointed Vasantrao as a music director for his first film "Shakuntala" in 1943. The sale of the gramophone records of this picture was a record sale. This brought him into lime light as a leading music director. Vasantrao gave music to many films produced by Rajkamal; among them *Ram Joshi, Amar Bhupali, Dr. Kotnis, Do Ankhe Barah Hath, Zhanak Zhanak Payal Baje* are the best. He studied Chinese music and made appropriate use of it in *Dr. Kotnis Ki Amar Kahani*. The songs of *Guddi, Gunj Uthi Shahanaai* and *Shamchi Aae* are still appreciated by all.

During 1943-1975 he gave music direction for seventy pictures among which nineteen were Marathi films, forty-eight were Hindi films, two

English films and one Gujarati film. He gave background music to six Hindi pictures. The film songs composed by him received great honour. For example, *Amar Bhupali* was sung at the inaugural function of Maharashtra State. A prayer *Aai Malik Tere Bande Hum* is being sung on Pakistan and All India Radio as a prayer song. *Hamko Manki Shakti De (Guddi)* is sung in schools as a prayer song. He used folk songs and his greatness lies in the fact that he drew fully on the richness of Indian music while giving music to all his pictures and dramas. The music that he gave is pure and undiluted. He had all the temptations of life around him but he stuck to his principles. He was successful in popularising vocal music and musicians like Amir Khan, Bhimsen Joshi, Vani Jayaram to common listeners. This is his most valuable contribution to Indian films. Vasantao had given music direction for sixteen Marathi dramas. He applied classical music to modern Marathi plays. His music to Panditaj Jagannath and *Preeti Sangham* will be remembered for ever. He popularised prayers and Bhajans. He was deeply interested in collecting abhangas and Bhajan songs and many a times compelled the producers and directors to make the appropriate use of them. He made the use of two or three abhangas which his mother used to sing in the morning. That was his way of paying tributes to his mother whose heritage of musical voice he had.

Vasantao was a man of arts. He was always conscious that he owed some thing to the society and nation. He donated to several institutions and gave several programmes free of charge for worthy and deserving cause. He was religious minded. Last ten to twelve years of his life he used his art for national cause only. At the time of Chinese aggression he composed national and war songs. He taught these songs to three lakhs of students from Maharashtra who sing them even now in one tune and one rhythm on the Republic day every year. The title of *Padmashree* was conferred on him by the President of India (1968) and he was also appointed as State Music Director. He composed the poems and taught them to children just to create an interest in good music.

In his life Vasantao was the first in many respects. He was the first person to sing in a Marathi film. He was the first to give music to the first technicolour film "*Jhansi Ki Rani*". He was the first Indian Music Director of the International English Film "*Our India*" directed by Paul Zeals and "*Mansoon*" produced by Film Group, a British Company. He was the music director of the film *Shyamchi Aai* which received the first President's award. He was a

pioneer of "Nadchitra". He proved by this programme that the musical instruments could be effectively used even to narrate. This was the innovation in the field of music. He was the music director of one man movie "*Yadein*" which had the unique distinction of having only one star action it. The picture is based on complete background music and the success of the picture lies in it. He was the first music director to get appointed on Legislative Council of Maharashtra. He was also the first to be appointed as State Music Director. Since his death the post is vacant. He was the first music director to get elected as the President of Marathi Natya Parishad in 1973-1974. In this way he was second to none in any respects.

Vasantao was a very popular figure in the social life of Bombay city. He was a bachelor but he supported his joint family and had the highest regards for his cousin Nanasaheb and his wife who encouraged him and gave support in his early life. Vasantao met with an accident while getting in the lift and died on 22 December, 1975 on the spot.

*Reports—newspapers; Interviews with family members and friends.*

ROHINI GAWANKAR

#### DESHMUKH, CHINTAMAN DWARKANATH (DR) (1896-1982)

Dr. Deshmukh was born on 14 January, 1896 at Nata in Kolaba (now Raigarh) district of Maharashtra. Only a small number of Indians had a more distinguished career than Shri C. D. Deshmukh. He showed promise of being exceptional at an early age. Right from the Matriculation Examination and his Tripos in Natural Sciences at Cambridge to the one held for the Indian Civil Service in London, he topped the list. He claimed that he owed his performance to a good memory and hard work. But there is no doubt that he possessed considerable ability, including administrative ability.

He rose steadily in the service of the British administration. He attracted notice of the Central Government when as Finance Secretary to the Government of the old Central Provinces and Berar, he submitted a memorandum on the allocation of Central revenues to the States. Sir James Grigg, then Finance Member in New Delhi, was impressed by his grasp of essentials and originality of approach. Though he joined the Central Government as Joint-Secretary to the Department of Education, it was keen to use him to deal with financial matters for

which he had shown exceptional talents. In 1939 he was appointed Secretary to the Central Board of the Reserve Bank. He soon became the Deputy Governor of the Bank and four years later at the age of forty-seven he succeeded James Taylor as the first Indian Governor of the Reserve Bank.

Neither a banker nor an economist, his governorship was considered outstanding. One of his important contributions was the creation of the monetary and research department which did highly useful work in assessing economic trends. He also helped setting up of the Industrial Finance Corporation. The Indian Banking Companies Act, which laid the basis for the establishment of a sound banking system in the country, essentially embodies Shri Deshmukh's ideas. After Independence, he did not consider nationalisation of the Reserve Bank necessary. Nonetheless, he helped its smooth transition from a shareholder's institution to a state-owned organisation.

Deshmukh represented British India at Bretton Woods Conference which established the World Bank and the International Monetary Fund on both of which he served for several years as a Governor.

In 1946 he declined the offer by Lord Wavell of the Finance Membership in the Viceroy's Council on the ground that he was by temperament and training unsuited to the exigencies of a political office. But on his retirement from the I.C.S. in 1949, he became an M.P. and Member of the Planning Commission and was chosen Finance Minister by Nehru in 1950.

As Finance Minister, Deshmukh helped shape India's relationship with international financial agencies. Life Insurance was nationalised during his term, but he does not appear to have been happy about it, as is evidenced by his opposition to the nationalisation of banks later on.

Deshmukh resigned as Finance Minister in July 1956 on the issue of the formation of Maharashtra. A month later he was made the first full time Chairman of the University Grants Commission. Although the post carried a salary of Rs. 3,000 he preferred to accept only a nominal rupee a month.

In 1960 he moved from the U.G.C. to the University of Delhi as Vice-Chancellor, a position he held for five years. One of his legacies to Delhi is the India International Centre established through his efforts. He also helped the development of the Indian Statistical Institute at Calcutta as its President from 1945 to 1964.

Four years after the death of his English wife in 1949, Dr. Deshmukh married Durgabai, the well-known social worker of Andhra Pradesh. She was a Member of the Lok Sabha and was a critic of his first

budget. They came together on the Planning Commission. There was a flutter in the capital when the romance of the fifty-seven year old Finance Minister and the brash and plain forty-three year old Planning Commission Member spread. Pandit Jawaharlal Nehru witnessed the registered marriage on 22 January, 1953.

The Deshmukhs spent their last years in Hyderabad where they built near the campus of the Osmania University a beautiful house 'Rachna', surrounded by a lovely flower garden tended personally by Dr. Deshmukh.

Dr. Deshmukh was knighted by the British and was winner of the Magasaysay Award for distinguished government service. The *Padma Vibhushan* Award was conferred on him by the President in 1975, in recognition of his many contributions to the national life during a colourful public career dating back to his entry into the Indian Civil Service in 1918.

Dr. Deshmukh was the unsuccessful 'third candidate' backed by the Swatantra, the Jan Sangh and the Bharatiya Kranti Dal in the fateful Presidential contest of 1969. It was perhaps the only setback he faced in the saga of an otherwise successful public life.

Dr. Deshmukh became the President of the Andhra Mahila Sabha after the death of Shrimati Durgabai on 9 May, 1981.

He was writing a book *Durgabai and I* on the lines of the book *Chintaman and I* written by his wife. The most important of his writings was an autobiography entitled *The Course of My Life* published in 1974. A translation of the book was brought out in Marathi. His other publications are *Studies in Bhagwat Geeta*, *Buddha's Dhamma Pada*, *Asoka Edicts* and *Gems from Amarkosha*. He also wrote a book entitled *Economic Development of India-1946-56*.

As an individual, Dr. Deshmukh was an enigma. He had a deep sense of the culture and heritage of India, but he was westernised to his fingertips. A linguist, he was considered as an outstanding scholar of Sanskrit.

Dr. Deshmukh has carved for himself a permanent reputation as an able administrator. He belonged to that small band of persons whose gifts enabled them to shine in diverse fields.

Till 1977 Dr. Deshmukh maintained fairly good health when he underwent three major abdominal operations in Bombay. He died at Hyderabad on 2 October, 1982.

*Dr. Deshmukh, The Course of My Life 1974; The Times of India, 4 October, 1982.*

V. G. HATALKAR

## DESHPANDE, ATMARAM RAOJI, ALIAS ANIL (1901-1982)

Atmaram Deshpande was born at Murtizapur in Akola district on 11 September, 1901 in a well-to-do Maharashtrian family. He studied at the Hindu High School of Amravati in Berar and passed his Matriculation from the Allahabad University at the age of eighteen. He then joined the Fergusson College of Pune and passed his B.A. in 1923. He took his LL.B. degree in 1925. Pune then had no University and the students had to appear for the Bombay University examinations.

At the Fergusson College, Anil came into contact with Shrimati Kusum Jayawant. They fell in love with each other. But those were not the days of inter-caste marriages. While Anil was a Brahmin, Kusum belonged to the Kayastha Prabhu family. On the mother's side, she was related to the well-known Chitnis family of Nagpur. Thus, there was vehement opposition to the marriage from her parents' side. They waited patiently until Kusum's father gave his consent, and they were married in 1929. The publication of their love-letters was much talked about in Marathi circles.

Anil worked as a Civil Judge for some years. During this period, excavations were going on the Kunderpur, Maharazari and Pawani. Anil took lot of interest in these excavations, sometimes personally visiting the sites.

In 1940 he came to Nagpur and settled there. Here he became Director of the Nagpur Social Welfare Centre. In 1952 he started a Social Welfare Institute at Amravati. His social welfare scheme was not only accepted by the Government of India but much appreciated by the Unesco. In 1956, on behalf of this institution, Anil undertook a study tour of Egypt, France, England, America, Canada, Mexico and Nova Scotia.

From 1957 to 1960, Anil was Director of the National Fundamental Centre at New Delhi. From 1956 to 1966 he was advisor to the Social Welfare Board in the Education Department of the Government of India. He received the Nehru Award for his services to Adult Literacy and Social Welfare.

In 1958, Anil was elected President of the Maharashtra Sahitya Sammelan held at Malvan. In 1966 he presided over the Vidarbha Sahitya Sammelan. From 1964 he was a member of the Sahitya Akademi. He was also a member of the Maharashtra State Board for Literature and Culture and President of the Marathi Sahitya Mahamandal.

Whatever official positions Anil may have held in his life, he was essentially a poet. His first poem was published at the age of nineteen. From 1922 he had been continuously writing poetry. The first collection entitled '*Fulwat*' appeared in 1932. It contains all his poems from 1921 to 1931. This is the period of his youth. He talks about love, not the sensuous but pure and noble love, for which one must be prepared to make sacrifices. It is his own experience that he sings in these poems.

After eight years appeared the second collection *Bhagnamurti* (1940). The poet's vision gradually becomes wider. It becomes more social. The poet talks about his people, about his country, about his country's culture and religious feelings.

His *Nirvasit Chini Mulas* which appeared in 1943, depicts his humanism. His poetry is still emotional, but it expounds practical philosophy of life. It also makes a critical examination of life.

*Perteva* (1947) is a collection of his poems written between 1932-1947. This is a collection of lyrical poems written in blank verse. Anil is a pioneer of blank verse in Marathi.

The poet reached the height of his popularity with his *Sangati* (1961), which is a collection of his poems written between 1946 and 1961. *Sangati* deals with the sublimity of love and the social awakening. Here his humanism is all pervasive.

Anil's last collection of poems *Dashapadi*, a verse of ten lines, appeared in 1976. In this collection, the poet speaks of love which is gigantic, which controls life itself and decorates it with its countless hues. *Dashapadi* earned this poet the Sahitya Akademi Award in 1977.

Anil considered Bhaskarrao Tambe as his guru. But he was not influenced by any school of poetry. He called himself an optimistic poet. His poetry was a constant source of inspiration to all his readers.

Among the modern Marathi poets, he stands alone as a lyrical poet. Commercial discs have been cut of many of his poems, and these discs have immensely added to his popularity.

His critical writing is limited and is scattered over a few of his articles and speeches.

Anil was fond of archaeology and ancient sculpture.

In his College days, he was at first very orthodox and a devout follower of Tilak. But gradually he came under the influence of the views of Ranade, Agarkar and Gokhale.

He passed away on 8 May, 1982.



*The Times of India*, 9 May, 1982; *The Tarun Bharat* (Marathi) 9 May, 1982; *Maharashtra Times* (Marathi), 9 May, 1982.

V. G. HATAKAR

# DESPANDE, PURUSHOTTAM LAXMAN (1919- )

Purushottam Laxman Deshpande, an eminent prolific litterateur, was born at Girgaum in Bombay on 8 November 1919 in a lower middle class Brahmin family. His father, Laxman Deshpande, earned his livelihood out of humble employment. But he was a connoisseur of Marathi plays and music which had a deep impress on young Purushottam. He died in the prime of his life when Purushottam was only twenty. P. L. Deshpande's maternal grandfather, Vaman Mangesh Dubhashi, was a poet and connoisseur of literature. He had made a poetic rendering of Rabindranath Tagore's *Gitanjali* into Marathi under the title *Abhang Gitanjali*. This literary heritage has had a great impact on P. L. Deshpande who had also come into contact with the famous stage actor, Chintamanrao Kolhatkar and musician, Dattopant Rajapadhye.

He received his school education in the Tilak Vidyalaya at Vile Parle in Bombay. He studied at the Ismail Yusuf College upto Inter Arts, and at the Government Law College upto LL.B. He served as a clerk for some time, and then as a school teacher in Bombay where he came in contact with Shrimati Sunita Thakur, his colleague, with whom he solemnised his marriage in 1946. He then graduated from the Fergusson College, Pune, and obtained the M.A. degree in 1950. During higher education he had to earn livelihood by acting on the stage.

He taught Marathi literature as a Lecturer at the Rani Parvatidevi College at Belgaum and at the Kiriti College in Bombay. Later he joined the Mahatma Gandhi Vidyamandir at Malegaon which he, with the assistance of his wife, endeavoured to conduct on the pattern of the celebrated Santiniketan of Rabindranath Tagore.

He was an active participant in the Rashtrasevadal and a staunch nationalist with a socialist ideology in the 1940s. He lately indulged in politics during the Lok Sabha elections of 1977 on behalf of the Janata Party.

He began his literary career by contributing to the magazine *Abhiruchi* in 1943. In the same year he made his debut on the professional Marathi stage under auspices of the Lalit Kalakunja, while studying in the Fergusson College.

Deshpande's glorious career as a playwright commenced with the *Tuka Mhane Aata* (1948) on a devotional theme which was staged in Pune under his own direction on 8 November, 1948. He earned popularity as a dramatist with the *Amaldar* (1952) in which he played the leading role on the stage. He was however, crowned with a grand success as a playwright by the *Tuze Aahe Tujapashi* (1957) which he himself directed. It proved that he excels in introspective thinking as well as in a subtle analysis of human nature. It was translated into Hindi. *Sundar Me Honar* (1958), a Marathi version of the *Barrets of Wimpole Street* by Rudolf Basier, also became very popular. *Tee Phulrani*, staged in 1975, is another good play by him. It is a Marathi version of Bernard Shaw's *Pygmalion*. Besides, he wrote the play *Bhagyawan* (1953) and many one-Act plays and Children's dramas. He also composed an opera *Teen Paishacha Tamasha* (1978) which became very popular.

It is to Deshpande's credit that he introduced a new genre which he prefers to call *Bahurupi*, a dramatic performance by a single actor or many actors on the stage. *Batatyachi Chawl* (1958), an one-actor performance by himself which proved to be a phenomenal success due to its germane theme and excellent depiction. He achieved the zenith of his career thereby. *Varyavarachi Varat* (1962), *Asa Me Asa Me* (1964), *Vatvat* and *Hasavinyacha Dhanda Maza* also became very popular. Through these stage performances he displayed skill in presentation of the subtleties of human nature and the vanities and frailties of man.

Deshpande's travelogues *Apurvai* (1960), *Purvaranga* (1965) and *Jave Tyanchya Desha* (1974) are jewels of Marathi literature. They contain the pen-pictures of the countries he travelled for studies and the people he saw. *Vangachitre* (1974) written after study tour of Santiniketan also belongs to the same category.

His literary prolificacy is displayed in the following works also : *Khogir Bharat* (1946), *Nasti Uthathev* (1952), *Golaberij* (1960), *Hasavnuk* (1968), *Ganagot* (1966), and *Vyakti Aani Valli* (1962). The last one contains beautiful pen-pictures of the representative characters from the lower middle class society. He also translated the *Diary of Jayprakash Narayan* in Marathi.

He performed leading roles in many Marathi films like *Gulacha Ganapati*, *Vandemataram*, *Hi Vat Pandharichi* and *Pudhacha Paul*, and gave music to many successful films.

Deshpande is a veritable colossus among the contemporary Marathi writers. He has excelled as a



playwright, humorist, and an actor on the Marathi stage. His success in the Marathi film industry as an actor, director and music director is by no means small.

Deshpande contributed his own urbanity to the tradition of humour from Ram Ganesh Gadkari, Shripad Krishna Kolhatkar upto Pralhad Keshav Atre, with a connoisseur's touch. His writing is replete with sarcasm, satire and euphemism. His humour, intellectual as it is, springs from the pathos, frailty and vanity in human beings. It is never offensive although it is not easily comprehensible to a common reader. Many times he is thought provoking also.

He has a polished urban style of writing with a diction enriched by acquaintance with music.

Deshpande is also a benevolent philanthropist and patron of many institutions. His contribution to foundation of the Balgandharva Natyamandir at Pune is well-known. He established the P. L. Deshpande Foundation (1965) from his own money for providing aid to cultural, educational and welfare organisations.

He worked on the Bombay, Pune and Delhi stations of the Aakashvani, and was specially deputed for advanced training in Broadcasting and Television under scholarship of the Unesco. He had the honour to broadcast the first television programme in India from Delhi Dooradarshan.

He was appointed the Vice-Chairman of the Rashtriya Sangeet Natak Akademy, New Delhi; a member of the Sahitya Akademi, New Delhi; and a member of the Maharashtra State Board of Literature and Culture. He was elected President of the Marathi Natya Sammelan of 1965 held at Nanded, and also of the Marathi Sahitya Sammelan of 1974 held at Ichalkaranji.

The title of *Padmashree* was conferred on Deshpande by the Government of India in 1966, and he was also honoured by an award of the Rashtriya Sangeet Natak Akademy in 1967.

*Maharashtra State Board of Literature and Culture, Marathi Vishwakosh, 1977; Mukund Tekade, Pulancha Natyapravas, 1980; Jayavant Dalvi, P. L. Deshpande—Ek Sathavan, 1979; Bal Shankar Deshpande, Marathiche Mankari, 1964; Ravindra Pinge, Lalit (article), January 1975; S. G. Malshe, Lalit (article); M. V. Rajadhyakha, Lalit (article); Jayavant Dalvi and Sudhir Damle—Natyadarpan (articles), December, 1979.*

K. K. CHAUDHARI

## DEV, P. KESAVA (1905-1983)

Malayalam novelist and short story writer, P. Kesava Dev was born in 1905 in North Parur, a few miles from Cochin, in Kerala. As a member of an aristocratic Nair family, Kesava was able to learn from personal experience the evils of the matrilineal system followed by the Nairs. The village atmosphere was one of decadence and this provoked the young man to leave home and family. Although his education stopped at the school stage, he was intellectually precocious enough to understand what was happening in the native State of Travancore, in the rest of India and the world. Movements like those led by the Brahmo Samaj and Arya Samaj attracted him and changing his name from Kesava Pillai to Kesava Dev he heralded the intellectual revolution through both his personal life and his writings. He was drawn to Marxism in the early 30's and he worked with trade unions. The government took due notice of his 'subversive' political activities and put him in jail for a time. The impact of the October Revolution and of the writings of Victor Hugo and Maxim Gorky turned him into a fullfledged, committed champion of leftist politics and leader of the Living Literature Movement, which soon grew into the Progressive Literature Movement. Like Prem Chand, Yashpal, Kishen Chander, Mulk Raj Anand and K. A. Abbas in the north, Kesava Dev wrote short stories and novels to project this leftist view point. He was shouting hoarse at the top of his voice in those days. Social, economic, religious and political problems of contemporary life always agitated him. His writings are a faithful record of whatever he felt at the time of writing. Never a dogmatist, he is sharp and strong in his use of language. He has written several pamphlets and articles to support favourite causes and to demolish enemies. He has called his Autobiography *Etirppu*, meaning protest. Dev is nothing but protest, relentless protest and rebellion. He views himself as an ideal, uncompromising, eternal Rebel—not just a political party, working, aiming at winning an election or even at the take-over of power from the upper class ruling cliques. He married Gomati Amma breaking the caste barrier, later divorced her. In 1955 he married Sitalakshmi and had a son by the second marriage.

Kesava Dev's works are numerous, he has been a prolific writer until he fell ill a few years back. About

twenty novels, at least sixteen collections of short stories, eleven plays, seven one-act plays, a collection of prose, poems, and two volumes of autobiography. The major novels are, *Odavil Ninnu* (From the gutter), *Nati* (Actress), *Bhrantaleyam* (A lunatic asylum), *Ulakka* (The Pestle), *Sukhikkan Vendi* (for pleasure), *Swapnam* (Dream), *Tyagi aya Drohi* (The Self-sacrificing Scoundrel), *Ayalkar* (Neighbours), *Kannadi* (The looking glass), *Adhikaram* (Power), etc. Among the collections of short stories are *Bhavi varan* (The Fiancee), *Kamukante Kathu* (The Lover's Letter), *Deenamma*, *Maravil* (In Hiding), *Pravaham* (The Current), *Annathe Natakam* (The Drama of that Time), *Yamuna Ekagram avi Ozhukunnu* (The Yamuna Flows Quiet) and selected stories); the major plays are : *Natakarithu* (The playwright), *Munnotti* (Forward), *Jnan ippa Kammunistavum* (I'll become a Communist now), *Tarwad* (Joint Family), *Oru Muri Tenga* (Half a coconut), *Chekuthanum Kadalinum Idavil* (Between the Devil and the Deep Sea). The prose poems, reminiscent of Tagore are collected in *Chitrasala* (Portrait Gallery), while the two volumes of autobiography are called *Etirppu* (protest) in three parts and *Tiriniu Nottam* (Looking Backward). *Novel Novelistinte Kazhchappadil* (The Novel from the Novelist's point of view) is a work of criticism where Kesava Dev expounds his own theory of fiction.

As a committed political and social reformist, Dev has always been stormy petrel. He seems to delight in controversies and clashes of ideas. He is also a master of polemics. The absence of formal education has helped him to acquire an intimate knowledge of life and nature through personal experience as well as private reading.

*Odavil Ninnu* is his first important work of fiction. Here he tells the story of Pappu, rickshawallah in poor circumstances, who happens to meet a woman and her daughter accidentally but decides to take care of them. He works hard to make the little girl happy and manages to get a good husband for her. But this life of hard physical work, along with the intensity of his own passionate involvement in everything he takes interest, brings him to an early death. The creation of the character of Pappu, a strong-willed rebel like the author himself, is perhaps the strong point of this novel.

Kesava Dev's greatest work is perhaps his novel *Ayalkar* (Neighbours). This presents a cross section of the Kerala society : the Nair feudal aristocracy in decline, the Christian industrialist merchant on the ascent, and the backward Ezhava turned rebel and revolutionary : they constitute the neighbours, the social milieu. The characterization of the Nair chiefs,

of their womenfolk, of the working class represented by the Ezhavas, and the Christian community flourishing because of a flexible capitalistic social framework : this is achieved with great skill and perception. Most of the other novels and some of the short stories are examples of literature with a deliberate conscious propaganda motive. Dev hates the theory of art for art's sake. He died on 1 July, 1983.

*Parameswara Iyer, Ulloor S. Kerala Sahitya Charitram (Malayalam), Trivandrum : Kerala University, 1953-55; Krishna Chaitanya, A History of Malayalam Literature (English), New Delhi, Orient Longman, 1971; Kunjukrishnan, Pallippattu, Mahat-charitasangrahasagaram (Malayalam), Kottayam S P C S, 1975; C. P. Sreedharan, Innathe Sahityakaranmar (Malayalam), Kottayam Sahitya Vedi, 1969; Pillai, N. Krishna, Kairaliyude Katha, 1958; Rev. Ed. Kottayam Sahitya Pravarthaka Cooperative Society, 1975; K. M. Tharakan, Malayala Novel Sahitya Chairtam, Trichur, Kerala Sahitya Akademi, 1981; Private interviews with some of the biographers still alive.*

K. AYYAPPA PANIKER

DEVEGOWDA, H. D. (1933- )

H. D. Devegowda was born in an ordinary Vokkaliga Ryot's family on 18 May, 1933 at Haradanahalli village, Holenarasipur Taluk, Hassan district. He took his diploma in Civil Engineering from Lakshamma Venkataswamy Occupational Institute in 1952. He married in due course and has four sons and two daughters.

He was an agriculturist and a contractor from 1952 to 1961. He was drawn to politics like any other youth of his time. He joined the Congress Party in 1953 and remained a Congressman till 1962. He resigned from the Congress in 1962, contested the General Elections of 1962 to the State Assembly from the Holenarasipur constituency as an independent candidate and won the elections. Since then he has been continuously representing that constituency in the Karnataka State Legislative Assembly.

He returned to the Congress once again and when the Congress split in 1969 he chose to remain with the Organisation Congress. He was the Leader of the Opposition in the fifth Legislative Assembly, and earned a name as a fearless critic of the Government. As a Leader of the Opposition, he was also the Chairman, Committee on Public Accounts. He was

not arrested for about three months after the imposition of Emergency, but was later arrested and held in the Central jail, Bangalore. After the Emergency was lifted he was released from the jail. When his party and three parties merged, the Janata Party was formed in May, 1977, and he joined the Janata. He was President, Karnataka State Janata Party for one term.

Devegowda has served his constituency and the State in various capacities. He was President, Haradanahalli Anjaneya Co-operative Society; Director, Holenarasipur Land Mortgage Society and Holenarasipur Taluk Marketing Society; Secretary, Holenarasipur Taluk Industrial Society; Member, the Committee on the Welfare of Scheduled Castes and Scheduled Tribes and Member, Committee on Estimates of the Legislature.

Well built, Devegowda leads a simple life. His dress consists of a dhoti, jubba and a shawl (or Uttariyam). An impressive speaker in Kannada, he carries his audience with him.

*Who is Who in States' Legislature, compiled by Government of Karnataka.*

H. V. SREENIVASA MURTHY

## DEVI, ANGURBALA (1901-1984)

Angurbala Devi was born in the year 1901 in a respectable family at North Calcutta, which originally lived for years at Baranagar. When the family shifted to Shyampukur, Angurbala Devi was admitted to a Christian Missionary School for studies at the elementary level.

Her aptitude for music was almost inborn and she could render any song that she heard even once. She had a large collection of songs from the street singers who used to pass by her house. From the age of six upto her attainment of the fourteenth year she used to sing only within the compound of her house. But even then, her name as a musician spread slowly, and inspired by the appreciative gestures of the Gramophone Company, she took to music seriously, under the care of her father.

Her first record came out while she was barely sixteen, from the Gramophone Company, which had a record sale at that time. The lyric was 'Bendho na tarikhani amar ai nadikuley'. The other song on the reverse was 'Kala tor tarey Kadamtalaya Cheye Thaki'. Her teacher, Ustad Zaheruddin Khan, accompanied her on the *Sarangi*. In fact these two songs became so popular at the time that school children used to murmur the lyrics while going to school.

The Bengali theatre took note of her talent and melodious voice and persuaded her to take leading roles on the stage. This was indeed a bold step for in those days not many ladies coming of "respectable" families would agree to act on the stage. As she said herself—"I was about the only one, of at least among the very few who could sing as well as act."

After her first record came out she began to take lessons in music quite systematically. She had her initial training from one *Sarengi*-player named Jitprosad. After a couple of years her teacher engaged for her the renowned musician of the time, Ustad Ramprasad Misra—who was popularly known as a motor ustad. From him she learnt Chota Kheyal, vilambit Kheyal including Thumri, Dadra, Gajal and even Kawali. Later she came in contact with Kazi Nazrul Islam through the Gramophone Company and learnt from him also. She recorded a number of songs composed by Kazi Nazrul.

An obituary in a local daily in recalling her life and work observed : "Princely patronage had been showered on Angurbala Devi, the reigning princess of the world of music in Bengal for more than 60 years and many Maharajas—including the Maharaja of Mysore, who was extremely discriminating in his musical taste—had invited her to their States. The Nizam of Hyderabad once composed a lyric especially for her, to set to tune and sing. But she sang as much for the common man as she did for blue blood".

Angurbala's total number of disc records run over four hundred including Bengali, Hindi and Urdu compositions. Those include a wide ranging variety from classical to devotional as well as modern Bengali songs. Her tonal quality and the range of voice was almost unchallenged during the mid-century. At eighty-two, she even sang for select concerts.

Angurbala happened to be the first artist of the All India Radio, with which she had connection till the end. She has broadcast over various stations of the A.I.R. during her long illustrious career.

She was given reception by the Banga Sanskriti Sammelan, the Government of West Bengal and was given the State Sangit Natak Akademi Award. She was awarded the D.Litt Degree by the University of Kalyani in 1983 in recognition of her outstanding contribution to vocal music in India. She passed away on 7 January, 1984, aged eighty-four.

*Interview with Angurbala Devi herself as well as press reviews.*

ARUN BHATTACHARYA

**DEVI, ANURUPA (1882-1958)**

Shrimati Anurupa Devi was born in Calcutta on 9 September, 1882 at the residence of her maternal grandfather at Shambazar. Her father was Mukundadeva Mukherjee, son of Bhudev Mukherjee; and her mother's name was Dhara Sundari Devi.

Anurupa Devi had her early education under the direct supervision of her grandfather, Bhudev Mukherjee, who was a great social reformer and scholar. Later she learnt Indian philosophy from a famous scholar of those days. Anurupa Devi's mother was a versatile reader. Her influence as well that of elder sister Indira Devi instilled in her a genuine interest in literature. The stories of the *Ramayana* and the *Mahabharata* made a great impression upon her as a child. From her mother's personal collection she read the novels of Bankim Chandra and Rameshchandra at an early age. These influences shaped her mind.

Anurupa Devi was married on 23 February, 1893 at the age of eleven to Sikharnath Banerjee of Bally-Uttarpara, who later set up practice as a lawyer at Muzaffarpur. She began to read and appreciate English literature under the influence of her husband. It was at Mazaffarpur that Anurupa Devi's literary talents first manifested themselves. She was a prolific writer and wrote no less than thirty novels, innumerable short stories and also contributed articles in various magazines. Her first published short story was written under the pen-name of 'Rani Devi' and it won the Kuntalin Prize. Her first published novel was *Tilkuthi* which appeared in *Nabanur*, a Bengali magazine. Eight years later another novel, *Poshya-Putra* was published and this gave her wide publicity. *Mantrasakti*, yet another novel written by Anurupa Devi was dramatised by Apares Chandra Mukherjee and it was successful as a play when shown at the Star Theatre. Among Anurupa's novels, *Ma*, *Mahanisha*, *Pather Sathi* and *Bagdatta* were dramatised and a few others were screened and had successful runs on the stage and screen. She wrote a large number of books apart from the novels mentioned above, *Jyotihara*, *Uttarayan*, *Pathhara*, *Chakra*, *Bibartan*, *Sarban*, *Himardri*, *Gariber Meye*, *Haraho Khata*, *Sonar Khani*, *Tribeni*, *Joar bhata*, *Ramgar*, *Praner Paras*, *Ranga Sakha*, *Madhumalli*, *Chitradip*, *Ulka*, *Vidyaranya*, *Kumarilbhatta*, *Natya Chatustay*, *Barshachakra*, *Sahitya O Samaj*, *Sahitye Nari*, *Uttarakhander Patra*, *Sri*, *Bicharapati*, etc.

Anurupa Devi's activities were not confined to literary fields alone. She took active part in social reform and associated herself with many social welfare organizations for the amelioration of the conditions of women. Together with Madhurilata Devi, Rabindranath Tagore's eldest daughter, she founded women's school at Muzaffarpur for teaching English and became its Directress. Moreover she was associated with a number of women's vidyapiths at Kashi and Calcutta. In 1930 she established Women's Cooperative Organisation. After the Bihar earthquake of 1934, in which she lost her granddaughter, Anurupa Devi set up an organisation for relief work among the injured. She took a leading part in the movement for establishing women's rights and freedom. She fought tirelessly for the abolition of various evils of the Hindu society such as polygamy and the dowry system. During 1946, she addressed nearly five hundred meetings in protest against the Hindu Code Bill. Her stand against the Partition of Bengal (1947) is also memorable.

In 1919 Shri Bharata Mahamandal conferred upon her the title of 'Dharma-chandrika'. Again in 1923 Sri Sri Visvamanad Mahamandal honoured her with the titles 'Bharati' and 'Ratnaprava'. In recognition of her genius the University of Calcutta awarded her the Jagattarini Gold Medal (1935) and Bhubanmohini Dasi Gold Medal in 1941. In 1944 she was made the Lila Lecturer.

Anurupa Devi died at Calcutta on 19 April, 1958.

*Amritabazar Patrika*; *Anandabazar Patrika*; *Bharat Kosh*, Vol-I (Bengali); *Who's Who of Indian writers*; *Samsad Bangali Charitabhidhan* (Bengali).

SUJATA MUKHOPADHYAY

**DEVI, ASHAPURNA (1909- )**

Ashapura Devi (born on 8 January, 1909) one of the major novelists of Bengali literature comes of a middle class joint family of Begumpur, in the district of Hooghly, West Bengal. Her father, Harendranath Gupta was a commercial artist. His loyalty to the then British Government was amply made up by the patriotism of his wife Saralasundari, whose influence over her daughters, Ashapura and Sampurna never failed. Saralasundari, a spirited lady with liberal outlook, maintained an individuality of her own in a conservative family where higher education for girls was a taboo. Although Saralasundari never tried at writing, she was a voracious reader and had a good collection of literary magazines. Ashapura, the

sixth child of her parents had her training from her mother at home. As a matter of fact, she never had any formal school education. She read almost all the works of well-known authors. Her mother introduced her to the writings of Rabindranath Tagore. Even today Ashapurna does not read English but has retained her reading habit. Travelogues and popular science in Bengali are her special favourite.

Ashapurna was married to Kalidas Gupta (died 1978), a Bank employee coming from Krishnagar, Nadia, at the age of fifteen. Kalidas himself was not a writer but encouraged his wife in her literary endeavour. A good housewife, who loves to live in a big family, Ashapurna carries the age-old tradition of Bengali family life, combining in her a liberal modernism. Most of her novels are born of deep experience of middle class Bengali life, rich with meticulous details and psychological subtleties but are not problem-ridden as those of Saratchandra Chattopadhyaya who according to Ashapurna is rather sentimental. She does not delight in depicting the social problems—Freudian or economic—but holds a master pen in depicting sorrows and pleasures of Bengali women working in offices, doing household works, facing old-fashioned mother-in-laws and so on. But there lurks in her novels a questioning regarding the status of women in the domestic life of Bengali society. Ashapurna raises a question—the question of woman's individuality in the joint family. But she believes in the biological virtue of women which she regards as unassailable.

Till 1936 Ashapurna wrote chiefly for young readers. Her first collection of short stories *Chhotthakurdar Kashijatra* was published in 1940; *Jal Aar Agoon* (1940) is her first book for adult readers. By 1980 the number of her novels and collection of short stories crossed one hundred and eighty of which *Pratham Pratiruti*, the first of her famous trilogy was awarded Jnanpith Prize in 1977. Other awards she had received are Lila Prize (Calcutta University, 1954), Motilal Ghosh Prize (Amrita Bazar Patrika, 1959), Bhuban Mohini Gold Medal (Calcutta University, 1963), Rabindra Memorial Prize (Government of West Bengal, 1966). The Government of India honoured her with *Padmashree* in 1976. She is a member of the Visva-Bharati Samsad, PEN and Rabibasar.

Unassuming and modest, Ashapurna feels more comfortable at home than in public life. She remembers Narendra Dev, an elder poet, with gratitude who introduced Ashapurna to the literary circle of Calcutta. Narendra Dev was an officer in the Calcutta Chemicals and came to know her when she

won a prize in a short story competition organised by his office.

Her books have appeared in translation—Hindi, Gujarati, Marathi, Urdu, Oriya, Malayalam, and Assamese. A few stories have been translated in English also. About fifteen novels have been filmed.

Ashapurna, now in her seventies, lives a happy life in the suburb of Calcutta in the family of her only son Susanta Gupta, his wife and daughters.

*Based on personal interview.*

BHABATOSH DATTA

## DEVI, GYATRI (1919- )

Rajmata Gyatri Devi of Jaipur was born in purple on 23 May, 1919 in Cooch Behar (Bengal) to its illustrious ruler Maharaja Bhoop Bahadur. She received her education of Glandown London, Santiniketan, Brilliantmont Monkey Club, Lausanne (Switzerland) and London College of Secretaries. While in London she happened to meet Maharaja Sawai Man Singhji of Jaipur. It was a meeting of youth and beauty and consequently due to common hobbies and pursuits of golf and riding they married on 9 May, 1940. It was an ideal match—the Maharaja handsomely dangerous and the Maharani the ravishing beauty. It was a unique example of emotional integration and hearty mutual admiration for one another. It will be interesting to know that Maharaja Sawai Man Singh had already married to the princess of Jodhpur but she preferred Purdah.

Maharani Gyatri Devi took an active interest from the very outset in the cultural, educational, social and sports and games circles and spheres of the Pink City so well-known from the Great Mughal Akbar's days, when Maharaja Man Singh of Amber, was bestowed the highest Mansab of 7000 among the Hindu rulers. The first remarkable public activity of Maharani Gyatri Devi was to establish the Maharani Gyatri Devi Girls' Public School at Jaipur on 4 July, 1943 to encourage female education so vital for the progress of the country and even to-day she is the Founder-President of the great institution, the only flourishing Girls' Public School in Rajasthan. The school is renowned throughout the state for its excellent achievements in every field and has been progressing by leaps and bounds due to the princely patronage and unstinted support for its multifarious activities.

The vivacious Maharani had been the President of the Rajasthan Mahila Parishad, Udaipur due to the encouragement of her sportsman husband Maharaja

Sawai Man Singh who was the Rajpramukh of the integrated State of Rajasthan in 1949. The Maharani was undoubtedly the First Lady of the State officially and rightly she deserved it too. She was the President of the Rajasthan Bal Vikas Samiti, Red Cross Society (Rajasthan branch), Indian National Committee for Children (Rajasthan Branch, Jaipur), President of the Social Welfare Board, Jaipur Ladies Club, Rajasthan Badminton Association, Rajasthan Tennis Association, Chairman of the Sawai Jai Singh Benevolent Fund and Lady Patron of Ashoka Club, Jaipur, Chand Shilapshala, a sewing school for the help of the destitute and helpless women to earn their livelihood independently and to become the useful members of the society dominated by men.

She took keen interest in the games, sports and fine arts too. She was the member of the National Museum Committee and the President of the Tourism Committee of Rajasthan during the Janata Government 1977. She was the Vice-President of All India Tennis Association and many other social institutions.

She paid her attention and energy to the World War II (1939-45) and collected funds for the Jaipur State Forces and looked after the family of the Jawans who had to go to the War fronts. She had quite a parental attitude towards them. When the inevitable partition took place in 1947 and shook the country very badly, she worked day and night to raise funds for the help of the refugees from across the border. Moreover there were no communal clashes in Jaipur State due to the vigilance of the ruler. She wrote a book entitled *A Gourmet's Gate Way*.

When Queen Elizabeth II visited Rajasthan in 1961 the Maharani was her host. Her popularity was at the climax and slogans of "Ghani Ghani Khama" rented the air.

The Maharani turned a new leaf and joined the Swatantra Party started by C. Rajagopalachari as its Vice-President. She was elected as the Member of Parliament in 1962, 1967 and 1971 from the Jaipur constituency. Her son Prince Prithvi Singh defeated Shri Damodar Vyas, the Revenue Minister of Rajasthan Government in 1962 from Malpura constituency for Rajasthan Vidhan Sabha.

The Emergency of 1977 was a bolt from the blue for her. She was kept behind the bars in the Tihar Jail. She was treated harshly. It was a ghastly ordeal through which she passed. The tale of agony and anguish is recounted by herself in her book, *The Princess Remembers*, published by the Vikas Publishing House.

She took her residence at the Moti Dungari Palace as the Raj Mata but shifted to the Lily Pool, near the Sawai Man Singh Stadium later on. She painfully witnessed the abolition of the Privy Purse and the Treasure Hunt at Jaipur. She hosted Mrs. Jacqueline Onassis during her visit to Jaipur for the traditional Rajput costumes and dresses.

*Shri Gopal Narayan Bohura, City Palace Museum, Jaipur; The Times of India Directory & Year book Who's Who in India 1976; Rajasthan Trade Directory; Rajasthan Year Book Who's Who.*

B. D. SHARMA

## DEVI, HARAPRIYA (1915- )

Harapriya Devi was born on 1 July, 1915 at Bakharabad, Cuttack, Orissa. She belongs to a highly educated zamindar family. Her father Brundaban Chandra Kanungo was a D.S.P. She was brought up by Ratnamani Devi though her mother was Adarmani Dei. Nityananda Kanungo, ex-Governor, Gujarat is her cousin and Sarala Devi, a noted freedom-fighter, is her cousin sister. She is a Hindu Karna by caste. Her marriage took place with Bisweswar Mohanty of Matigaon, Patamunde in February 1929. She is blessed with seven daughters and four sons.

She read upto to eighth class from Ravenshaw Girls School, Cuttack. But the lack of facilities for formal education was more than compensated by self-cultivated education at home. Besides Oriya she knows Sanskrit, English, Hindi and Bengali languages. Her uncle Padma Charan Kanungo influenced her mind in her early life. In her later life she came under deep influence of Rabindranath Tagore, Dwijendra Lal Roy and Kabi-chandra Kali Charan Patnaik. She has a deep love for nature and natural settings in villages.

She was for several years, the Secretary of Utkal Nari Kalyan Samity and an active member of Nari Seva Sangha, Kalyani Samity. Endowed with an intense spirit of social service, she rendered missionary work for the amelioration of people affected by floods and famines. She tried to employ uneducated ladies of the villages through knitting. Now she is continuing as the President of P.M. Mission.

Harapriya Devi gave proof of her literary talents early in life. Even at the age of ten, she started writing. Her main works consist of a number of

books, *Ashru* (1940); *Saradi* (1942); *Bhagwad Gita* (Padyanubada 1954); *Jagarani* (National poem 1960); *Kuhu* (1962); *Banhi Sikhu* (1980); *Artatrana Janana* (1981). Her unpublished books are *Kakali*, *Ritusamhar*, *Malay Kumari Kabya*, *Harapriya Sangitabali*.

She has a round simple face radiating serene composure. She wears sarees in the typical Indian fashion. She is deeply religious-minded. She is a good house-wife. She lost her husband in 1976.

*Personal contact with Shrimati Harapriya Devi.*

BIJAYANANDA SINGH

## DEVI, INDUBALA (1898-1984)

Indubala Devi, who dominated the music world for more than two decades, died at her residence in Calcutta on Friday after a prolonged illness, reports UNI. She was eighty-six.

Indubala Devi's first contact with acting was at a circus. Her father, Motilal Bose owned one and married a girl in the troupe. Indubala's mother, Rajbala Devi, herself keenly interested in music and acting, laid the foundation of her daughter's career.

Born in November 1898 in Amritsar, Indubala had her first experience of acting when her mother formed the Rambagan Female Kali Theatre with a group of circus girls. Among the plays she acted in as a member of this group were 'Bilwamangal', 'Khasdakhal', 'Baruna', 'Balidan', and 'Hirer Phool'.

But Indubala never intended to stay with her mother's group for long. It was merely a training ground. She moved out to the professional stage. At that time, the Star Theatre represented the highest point of an artiste's career. It was there that she acted opposite Dani Babu in Nasiram. She later left Star to join Manmohon Theatre and among the plays she acted in was 'Rakta Kamal'.

In this play she had to sing a couple of songs, the music for which was provided by Kazi Nazrul Islam. Her singing won such acclaim that she had to sing in all her roles. While a member of this theatre, she also acted in 'Jahanpir', 'Mahua', 'Pardesi', 'Meerabai', 'Chandragupta' and 'Prafulla'.

Circumstances forced her to shift to the Jupiter Cinema and Variety Palace where she played the lead in 'Paristhan', 'Sreedurga', 'Jaidev' and 'Satyabhama'. At Minerva Theatre she acted in 'Beeshbriksha' and 'Dhatri Panna'. Later, she had only one opportunity to act opposite Sisir Kumar Bhaduri.

From theatre to films was a simple jump. Her first contact with the celluloid world was in 1933 in 'Jamuna Puline', and then in its Hindi version, 'Radhakrishna'. She acted in 'Ankhon Ka Tara'. Among her prominent Bengali films were 'Seeta', 'Bilwamangal' and 'Indira'. She also sang in Modhu Bose's 'Ali Baba'. She specialized in musicals and comedies. Her knowledge of other languages also provided opportunities to appear in Tamil, Telugu and Urdu films.

A Sangeet Natak Akademi award winner in 1976, Indubala came under the influence of Kazi Nazrul Islam and was later one of the most popular exponents of Nazrulgeeti. She was also associated with All India Radio.

*Amritabazar Patrika 30 November, 1984;*  
*Indubala Bandhan Sengupta.*

PRADYOT SENGUPTA.

## DEVI, JAGADAMBA (1897 (?) -

It is difficult to ascertain the actual date of birth of a simple homespun artist like Jagadamba Devi. Born in a middle class Karan Kayastha family, she was married at the age of fifteen to one Balkrishna Das who died a few years later. The young widow began to live the rest of her life at Jitwarpur about four kilometres from Madhubani, forgetting her sorrows in folk art; drawing and painting the walls of her house and that of her neighbours for weddings and pujas. She might have been another ordinary young widow, had it not been for the recognition she received around 1966-67, when this folk art came to be known as "Madhubani paintings" under the auspices of the Madhubani project. It was at such an opportune time that her finesse and perfection in the art, gained over the years through concentration and dedication brought her the laurels she richly deserved.

It all began around 1966-67 when under the auspices of the Madhubani project, the famous artist Bhaskar Kulkarni came as Project Officer to Madhubani district. Kulkarni was in close touch with Jitwarpur and that was when her paintings got noticed. Then for the first time in 1967 the Handloom and Handicraft Export Corporation and the Central Cottage Industries Emporium organised an exhibition of her paintings at the Chemould Art Gallery in New Delhi.

Following that, her paintings were displayed at the Montreal Expo Fair 1967, when the "Madhubani



painting" stormed the world and generated an unprecedented interest in itself. Her paintings which were strictly folk art were placed alongside the works of great masters in museums and exhibitions all over the world. For instance, in the Museum of Fine Arts (Paris), Art Exhibition (New York), Indian Cultural Exhibition (Rio De Janeiro), Expo 1970 at Osaka; Blooming-ales, New York, Switzerland, Globe, Munich her paintings became very popular.

Besides Bhaskar Kulkarni the late Upendra Maharathi, famous painter and sculptor was also one of the first to recognise her talent. He remarked that despite hers being a folk art it was inspired by her emotions that made it so extraordinary. In 1969 the Industries Department of the Government of Bihar honoured her. In 1970 she was honoured by the Vaishali Sangh. That same year the All-India Handicrafts Board gifted her an award of Rs. 2,500 from the then President V. V. Giri for her outstanding contribution to the country's folk art. In 1973 the socio-cultural Maithil organisation "Chetna Samiti" honoured her. In 1975 she was awarded the *Padmashree*.

Her paintings were displayed at the Asian '72 Fair in New Delhi. It was also for the first time that Mithila paintings became a business proposition. Prior to this Jagdamba Devi earned barely Rs. 50 to Rs. 100 each month.

Jagdamba Devi soon found herself not merely talked about but also written about. A West German sociologist Miss Erica Mozer who lived in close contact with her for about four months in 1973-1974, has mentioned her in her book and acclaimed her dedication to art. The famous American sociologist, Dr. (Professor) Raymond L. Owens spent a whole year beginning December 1976 till November 1977 in close contact with Jagdamba Devi and has mentioned her in his book. A French team 'Vyes-Vequaud' made a movie on Jitwarpur and featured Jagdamba Devi at work and so her fame spread into the wide world.

Jagdamba Devi who draws and paints human beings, birds and beasts, trees, flowers, the gods and goddesses of Hindu mythology uses bright shades of red, yellow and blue on a white background. Her famous images are those of Krishna's "Ras-Lila" and Radha-Krishna, the goddess Lakshmi on a lotus; Durga on her lion, Saraswati and the episodes from the *Ramayana* and folk tales like Shrawan Kumar.

But now that old age and failing eyesight have forced her to give up her art or reduce it, the Bihar Government gives her Rs. 150 as a monthly pension.

*Courtesy : Chetna Samiti, Patna.*

REKHA JHA

## DEBI, KANANBALA (1917 (?) -

Kanan Devi, an eminent artist of the Indian film, is an unforgettable personality in the history of performing art of India. We have no positive evidence to know the actual date when she saw the light of the earth. But from an interview with her it has been known that she was born either in the year 1917 or 1918. Though history of her family is not yet unveiled yet it is felt that she emerged from a deprived section of the society. Naturally she had no recognised cultural and economic background. In her youth, she married Shri Asoke Moitra who was member of a respectful family of West Bengal. But this marriage was broken after a few years. Then a relation grew with Shri Haridas Bhattacharya, the ADC of the Governor of West Bengal and it resulted in a happy marriage. Now she is the affectionate mother of Rana Bhattacharya.

Her early life was not full of pleasure. She could not re-collect the memory of her father. She did not have any scope for formal education. But she had a living curiosity and unquenchable thirst for culture and knowledge from her early life and subsequently she had made good the deficiency and made her mark as a lady of sound knowledge and culture. In her childhood she was brought up in an environment of music. Naturally this environmental influence fell on her and she grew up to be a passionate lover of music.

Kanan Debi was popularly known as 'Michri' in her very early life. She started her career as an artiste in 1926. This year she came in contact with the Madan Company and got the chance to start her career as a professional artiste. Her first appearance was in a silent film in the role of Radha in 'Jaydev'. Next year she appeared in the film 'Sankaracharya', a production of Indian Cinema Arts.

As the talking film began to be produced in this country in 1931, Kanan Debi got the chance to be the heroine of 'Jorbarat', the first talking Bengali film, directed by Shri Jyotish Banerjee.

From this year, her chariot of success began to run smoothly. She remained one of the busiest artists for two decades (1931-1950). In the early thirties, she appeared in a number of films among which 'Rishir Prem', 'Prahlad' (1931), 'Bishnu Maya' (1932), 'Sri Gouranga' (1933), 'Maa' (1934), 'Maanmayi Girls School', 'Basabdatta', 'Kanthahar' (1935) deserve mention. In 1936, she joined the New Theatres group from Radha Films. 'Bisbriskha', 'Krishna Sudama', in both of which Kanan Debi appeared in

leading roles were released in this year. She earned a fantastic popularity in 'Mukti'. Director Pramathesh Barua was in opposite role to her in this film. Gradually she became a legendary figure in Bengali as well as Hindi film world. In the middle of the forties she began to refuse many offers from producers and directors. In spite of this attitude she had to screen herself in a few successful films. In this era, she appeared in 'Sesh Uttar', 'Jogajog', 'Chandrasekhar', 'Mejdi', 'Darpachurna', etc. Besides being a super actress she was a very good singer. She play-backed in many films and became famous as a singer also. A few discs like 'Aaj Sabar Range Rang Meshate Habe', will be remembered for many many years. She became producer also. Her husband Shri Haridas Bhattacharya directed her last production 'Srikanta Annadadidi'.

Kanan Devi lives a very dignified life now. Her aristocratic dress and behaviour always attract the admiring attention of the people even to this day. Now she is running a Samity, formed for the help of poverty-stricken artists. In 1941, she was given the Best Actress prize by B.F.J.A. for a Hindi film, 'Lagan' for the role of its heroine in 1977. She was awarded the Dadabhai Phalke Prize, the highest award of film of India for outstanding contribution to the Indian film. In 1968, she bagged the *Padmashree*.

*Kanan Devi's writings and reminiscences; articles in journals and periodicals; notices of her performances during her career as a film artist; references by contemporary artists in their memoirs; citations on the Dada Bhai Phalke Award.*

SUNITI MALAKAR

## DEVI, MALATI (1904- )

The only daughter and the fourth child of Kumud Prasad Sen and Snehalata Devi, Malati Devi was brought to Santiniketan along with her brothers after the premature death of their father. Snehalata's father Bihari Lal Gupta was a Bengali civilian of the second batch and a very close friend of Rabindranath Tagore. Snehalata Devi was placed in charge of the Women's Section of Santiniketan. Later on along with Mrs. Moule, she founded a branch of Girl Guide which was christened as Sahayika by the poet. When Sri Bhavan (known as Sri Sadan in later years) was founded, Snehalata Devi was placed in charge of it.

Malati Devi was attending to lessons in music at Santiniketan when Nabakrushna Choudhury went there as a student of the Rural Economy Course

conducted by Rajani Kanta Das. This course could attract very few students and Nabakrushna had to leave Santiniketan but in the meantime they had known each other very intimately. They were married in 1927. They have two daughters, Uttara and Krishna, both married. Uttara is married to Narayan Desai, son of Mahadev Desai and Krishna is married to Bibhuti Bhusan Mohanty, a functionary of the UNESCO. Malati Devi had a son who died a premature death.

Malati Devi had her initial formal education at Santiniketan. The rest of her education was within the prison bars where she spent many years before independence. She is a voracious reader and a writer as well. She is bilingual and reads and writes Oriya and Bengali with equal ease.

Snehalata Devi, mother of Malati Devi, was a very spirited lady and she had the most profound influence on her daughter. Apart from that Malati had the privilege of seeing Rabindranath from close quarters and working under the guidance of Mahatma Gandhi, Vinoba Bhave and Jay Prakash Narayan. There has been a synthesis of all their influence on her.

As the active partner of Nabakrushna, Malati Devi was involved in the States Peoples' Conference initiated by Sarangdhar Das and finally in the Praja Mandal movement which took a vigorous shape in the Nilgiri State in 1938. It soon spread over to Talcher and Dhenkanal and although some sort of reconciliatory efforts were started by Sarangdhar Das, Harekrushna Mahatab and Malati Devi, police opened fire on the assemblage of peasants, killing eighteen persons including Baji Rout—the 'Boat-man Boy' (a poem written by Poet Harindranath Chattopadhyay in memory of that gallant boy) of Angul. Malati Devi's active involvement in politics took her to prison for various durations. This helped her initiation into national politics and also a contact with the national leaders. She was nominated as a member of the Constituent Assembly from Orissa but this assignment was not to her liking. She sought the advice of A.B. Thakkar and as suggested by him, she was relieved of her duties in the Constituent Assembly after four months. She had been to Noakhali and Bihar during communal disturbances under instructions from Gandhiji. His close association with Sarvodaya Movement made it possible for her to see the interior rural areas of India and the sufferings of the common people.

Malati Devi chose Dhenkanal as the centre of her activities under the aegis of Nabajiban Mandal. Dhenkanal was listed as a partially excluded area and the people over there were subjected to torture under

various pretexts. The area is predominantly inhabited by scheduled caste and scheduled tribe communities. She was an active member of the Civil Liberty Movement which inter alia decided to print booklets on the rights of citizens and distribute them among the scheduled castes and tribal people with a view to promote political consciousness among them.

She established the Baji Rout Chhatrabas which is basically a Boarding House for the tribal students reading in a school attached to it. She is specially concerned with the welfare of the downtrodden and against their exploitation in various forms. Orissa has a tribal population of 23.11% against its all India figure of 9.94% according to the 1971 census. Malati Devi feels that programmes of development for Orissa cannot neglect this large chunk of tribal population who are still under medieval conditions. Her voice is still heard where injustice is meted out to common people either by the privileged people or by the Government.

As a follower of Jay Prakash Narayan, she joined the Janata Party in 1977 but resented the selection of Nandini Satpathy as a candidate for the Assembly seat from Dhenkanal. As a protest she contested against the Janata candidate but was defeated.

A lady of average physical stature she is capable of undertaking hard labour. It is quite evident that she has attuned herself to hard labour in the tribal belts of Orissa where modern amenities for living are not available and the areas accessible only on foot. She wears a very simple dress and leads a very simple life and is known to have radical ideas in regard to rural welfare activities. She has her own ideas about administration also which are hardly relished by the people involved in it. As a Bhoodan worker, she proved her abilities as an organiser but the people most benefited by her selfless and unrelenting activities are sometimes critical about her, partly due to her uncompromising nature and partly due to her attempt to eclipse everybody around her. There is no gainsaying that she is held in high esteem as a devoted social worker, an embodiment of protest against injustice and exploitation but she is not given her due respect and reverence mainly because of her dominating nature.

The present administrative set up in the country is a sore subject to her and she feels that it is lust for money that is spoiling the moral values of our national life. The so-called leaders of the country have miserably failed to set up examples of high ideals that our youth can emulate. She calls it an age of decadence and feels that still darker days are ahead of us.

Malati Devi has been serving Orissa in her own way for more than half a century along with her husband who had been the Chief Minister of Orissa for some time. It is admittedly a fact that she is a devoted social worker and very much selfless at that. But general appreciation of her services for the common people is always in a low key because of her dominating personality. Nevertheless, she stands for social justice and equity and has a place in the socio-political history of Orissa.

*Interview with Shri Choudhuri and Shrimati Malati Devi; Private information.*

BISHNUPADA PANDA

### DEVI, NALINIBALA (1898-1977)

Nalinibala Devi was not only one of the leading poetesses of the present century, but also the foremost lady in the cultural and social life of Assam during the quarter century immediately following the attainment of independence. She did not lead a retired life of a poetess, rather she associated herself actively with all the movements organised by the people of Assam for the all-round improvement of the state.

Nalinibala Devi was born in a traditionally cultured Brahmin (Daivajna) family of Gauhati. Her forefathers were royal astrologers during the Ahom regime and received royal grants for services rendered to the State. Her grandfather Madhav-chandra Bordoloi was a Deputy Magistrate during the turn of the present century and he edited and published the fourteenth century version of the Assamese *Ramayana* composed by Madhava Kandali. Her father Karmavir Nabinchandra Bardoloi was the undisputed leader of the Nationalist movement in Assam during the twenties and thirties and suffered imprisonment twice for leading the Non-Cooperation and Civil Disobedience movements. Karmavir was a deeply religious man and knew the traditional lores and literature very well. Nalinibala, the eldest daughter of Nabinchandra was born in 1898 at Barpeta when her grandfather was serving as the sub-divisional head. As the practice of sending girls of respectable families to school was unknown at that time, Nabinchandra made necessary arrangement to teach her Sanskrit, English and other relevant subjects for girls at home. He also arranged for teaching her traditional vocal music and Rabindra sangit. Bardoloi himself taught her the art of singing *Bargeet*

(Vaisnavite lyrics set to classical melodies) composed by saints of Assam. Thus she acquired a working background in Assamese, Bengali, Sanskrit and English languages, literatures and religious lores. In her autobiographical work *Eri Aha Dinbar* (Days Left Behind, 1976) she gratefully remembers the inspiration and encouragement received from her father. She also avidly read the Kavyas of Nabinchandra Sen and poetry of Rabindranath and the influence of the latter in moulding her mystical attitude to life and regenerating her deep faith in the all-pervasive and transcendental power of God has also been acknowledged.

On account of the prevalence of the custom of pre-puberty marriage among the Brahmins of Assam, Nalinibala was betrothed in 1909 at the age of eleven, to Jibeswar Changkakati, an educated young man of the same community. Fate did not allow her enjoy the conjugal life for long, for she became a widow at the age of nineteen with four young children to be nursed and brought up.

Her father brought her back to his own house and provided her with copies of the *Gita*, *Upanishads* and similar literature to seek comfort and solace. Since 1919 till the publication of her first collection of lyrics in 1928 entitled *Sandhiyar Sur* (The Evening Tune) she drank deep in the fountain of Indian philosophy, religion and literature available and approachable to her. Not only her distressed soul found solace in them but she appears to have endowed her with a mystic vision which enabled her to feel and perceive the existence of an ever-beauteous force in all phenomena of the world. Henceforth, she began to give vent to outpourings of her beauty-intoxicated, lacerated heart in a series of lyrics which were published later in separate bunches entitled *Saponer Sur* (Dream-Melody, 1948) *Parasmani* (Touchstone, 1955) *Alakananda* (1964) and *Antim Sur* (The Last Melody, 1977).

The sincerity of feeling, sweet cadence of verses, happy choice of words and the mystic touch of the lyrics of *Sandhiyar Sur* took the literary circle by surprise and all acclaimed her as the most promising poet. She did not look back since then; she went on widening her sphere of activity and became associated with several cultural and social organizations. She became one of the leading lights of Assam Mahila Samiti and was elected its President twice (1931, 1947). She was closely associated with and some times acted as the President of the Assam branch of the child-welfare organisation, Manimela, and later took a leading part in establishing a separate organisation for children known as Parijat Kanan (1952) of which she was the President till her death.

She presided over the 23rd Annual Session of the Assam Literary Association (Assam Sahitya Sabha) held at Jorhat in 1954. She also took active interest in the mass movement (1960) for the introduction of Assamese as the State language of Assam and whole-heartedly supported the agitation for establishing a refinery in Assam. In fact, she was directly or indirectly associated with all the social and cultural organisations of Gauhati during the last twenty-five years of her life.

She was honoured with *Padmashree* by the Government of India in 1958 and received the Sahitya Akademi national award in 1968 for her poetical work *Alakananda*.

Nalinibala was also a good prose writer and a dramatist. Her biography of Nabinchandra Bardoloi named *Smriti-Tirtha* (1948), is one of the most authenticated biographies in Assamese. She also wrote two more biographical works based on second-hand information. Her autobiography also gives some interesting information regarding social and cultural life of Gauhati in the early decades of the present century. In addition to the mystic note in her poetry, another dominant note is the patriotic sentiments enshrined mostly in the collections of *Jagniti* (1962) and *Yugadevata* (1948). Her poem 'Janambhumi' is decidedly one of the best patriotic poems in the whole range of Assamese literature. Here she completely identifies herself and merges her soul in every particle of dust of the mother country. There are many other captivating and soul-stirring patriotic lyrics incorporated in *Yugadevata*. Besides the published works numbering about twenty she has a large number of unpublished works, poetry, drama and prose, which are awaiting publication. A comprehensive assessment will only be possible if these could be brought to light.

Nalinibala with her spotless white dress, fair complexion, sad but intelligent eyes and dignified mien could impress anybody who came in contact with her. She was a fluent speaker and choicest words dropped from her lips like torrents when she used to address meetings. She could speak equally well in Bengali also.

She is survived by a son and two daughters. Two of her sons died earlier.

Nalinibala will be chiefly remembered by the posterity for mellifluous verses, mystic sensibility, and intensely Indian tone of her composition. It was Nalinibala who firmly lent a mystic character to Assamese poetry. Her attempt to revive, through her writings, the ancient Indian ideas and values of life though proved futile in the present context is nevertheless praiseworthy.

*N. K. Sarma and R. C. Thakuria ed. Nalimbala Devi, a Commemoration Volume, published by Assam Sahitya Sabha, Gauhati, 1979; N. Talukdar, Chura Chenchu Mor Bhasa Janani, a collection of life sketches of the Presidents of Assam Sahitya Sabha, pp. 61-66, published by Barua Agency, Gauhati, 1976; A. Hajarika (ed.) Bhasanavali, Vol. 1, pp. 24-25, published by Assam Sahitya Sabha, 1957.*

S. N. SHARMA

## DEVI, SARAJUBALA (1914- )

There was a time in the history of the Bengali theatre, when the actors and the actresses looked upon the stage as their second home. They not only tried to play their roles on the stage as effectively as they could, but also devoted themselves wholeheartedly to the betterment of the theatre as such. Saraju Devi, 'The empress of the stage', was one such redoubtable and sincere actress who by displaying her superb histrionic talent both on the stage and on the screen captivated her audience for decades and much to our satisfaction even to-day she appears occasionally on the stage with all her glory. She has worked with the notable artistes of the Bengali stage like Dani Babu, Sisirkumar Bhaduri, Nirmalendu Lahiri, Ahindra Chowdhury, Naresh Mitra, Tarasundari, Kusumkumari, Niharbala, Prabha Devi, Kankabati and a host of other famous stars. Kazi Nazrul Islam, the famous poet and lyricist had a deep love and affection for Sarajubala.

Sarajubala was born at Dakshineswar in 24-Parganas in January, 1914. Her father was Bhutnath Datta and mother Indumati Devi. She had four sisters and a brother. Her father was a good singer and even at an early age she learnt quite a few songs from him. When she was a girl of nine, she lost her father and so she would often stay at her elder sister's house in Shyambazar. There a friend of her brother-in-law heard her singing exquisite songs. This gentleman, who was interested in the amateur dramatics, was immediately impressed and entreated Sarajubala to sing in his theatre. Her family consented to this and she was thus associated with the stage when she was only ten.

She first sang songs in the drama, 'Kumarsingha'. Later on she started to play in the roles of small boys and girls in that group. After a year or so, she came into contact with Nirmalendu Lahiri. This famous actor-director had an itinerant professional theatre group named the New Munmun Theatre. Sarajubala joined this theatre. The group had to go out to stage

dramas in district towns like Dacca, Chittagong etc. At that time Sarajubala remained an understudy but on many occasions she had to play different roles in a play. Thanks to the absence of a regular actress, she acted 'Saibalini' even at an early age of twelve.

At fourteen she was married to Nirmalendu Lahiri and the first child was born to them two years later. After their marriage, they at first put up at a house at Tala in Calcutta. While staying there, they found men like Sailajananda Mukhopadhyay, Mahendra Gupta, Sajanikanta Das and others as their neighbours) later on, the famous novelist Tarasankar Bandyopadhyaya built a house in their locality. Afterwards, they shifted to a beautiful house on Ritchie Road but they had to leave Calcutta for some days because of the heavy bombing on Calcutta during World War II. Sarajubala was, at that time, associated with the Minerva Theatre. She left Calcutta for Nabadwip quite reluctantly when all the theatres were closed down owing to the widespread fear of bombing. Sarajubala stayed at Nabadwip for some fifteen days but on her reaching Calcutta she found her house already occupied by others. So they had to change their address once again and shifted to a house at Palit Street where she resides even to-day.

It was at the New Munmun Theatre where she first learnt the subtleties and niceties of the dramatics. Nirmalendu Lahiri was, in fact, her mentor and very often he would make her realise the peculiar traits of a role she had to perform. He would teach her that one must think over a character carefully and well, before trying to represent it on the stage. Sarajubala was always eager to learn, as she knew it only too well that she had to appear on the stage with such formidable players whose capabilities were proven beyond doubt, and it is this willingness to learn that helped her attain astounding glory and fame. The influence of 'Natasurya' Ahindra Chowdhury on her was also great. She acted different characters like the mother, wife, sister, daughter with the great master who had a rare ability to inspire his fellow actors and actresses and helped them in the proper understanding of their respective roles.

At the fag end of the year 1928, Sarajubala joined the Manomohan Theatre. It was here that she got an opportunity to act with Dani Babu. She played the part of 'Kundanandini' in Bankimchandra's 'Bishabriksha'. She was then fifteen. Danibabu, who incidentally was the director of the play, appeared on the stage as 'Nagen Dutta'. Famous actresses like Tarasundari and Kusumkumari also acted in this drama. While at the Manomohan Theatre, Sarajubala acted in the social dramas as well. The

play 'Pather Seshe' deserves special mention in this respect.

In 1931 Sarajubala was associated with the 'Natya Niketan' (which is now known as the 'Biswarupa') after the building of the Monomohan Theatre was demolished. Probodhchandra Guha was the owner of this theatre. The first play staged there was Anurupa Devi's 'Maa'. In this drama, she played the part of a boy of fifteen or so. Here she got the proud privilege of acting with Ahindra Chowdhury for the first time. Ahindra Chowdhury would appear in the role of the father of that boy. Another notable drama staged here was 'Sirajuddaula'. She would act Lutfa in this drama. Subhas Chandra Bose once came to see this drama.

The struggle for independence was at its height then and the stage-actors also contributed their mite to the movement. The dramas 'Karagar' written by Manmatha Roy and 'Gairik Pataka' written by Sachin Sengupta deserve special mention as they highlighted the tyranny and oppression the Indians were subjected to by the British. The play, 'Karagar' was mythological and it dealt with the reign of the tyrannical king 'Kansa', the garb of mythology being necessary only to hoodwink the British. Dapi Babu acted 'Basudev' and Sarajubala played the part of 'Kanka' in this drama. The 'Gairik Pataka' was a pointer to the appalling condition of the Indians; it was historical with Shivaji as the central character. In this play, Sarajubala acted 'Shyamali', a patriotic girl. In both these plays, Kazi Nazrul Islam composed songs and set them to tune.

Though stage-acting was her forte, Sarajubala appeared on the screen on a few occasions. She, however, did not appear in any silent movie of her times. She made her debut as a film-actress in 'Rishir Prem', directed by Priyanath Ganguly. She acted 'Chitra', a daughter of a sage here. She also sang a few songs in this film. Another film she took part in was 'Payer Dhulo' directed by Hemen Ganguly. She also worked with Pramathesh Barua in his films.

In many of her speeches, such as the one she made at the Rabindra Bharati University, or the one she made at the Star Theatre (when she was present there as the Guest-in-chief) at the inaugural function of the staging of the drama 'Charitraheen' to be staged by the Ananda Bazar Dramatic Performance Committee, she made it abundantly clear that she had always been deeply absorbed in thoughts relating to the theatre. Sarajubala is a glowing example of the single-minded devotion and sincerity of purpose she so often speaks of.

*Sarajubala Devi, Nata Surjer Kachheja Shikhechhi, (My learnings from Natasurja) (From : Ahindra*

*Chaudhurir Sajahan O Abhinay-Shiskha-edited by Sunil Dutta and Dipti Kumar Sil); Sarajubala Devi, Kichhu Purono Katha, Saradiya Baramasa 1380 B.S.; Sarajubala Devi, Amar Ahinbaba, (Ahindra Chaudhuri-My Father), Shatarupa Ahindra Chaudhuri Samkhya, Shrabon-Ashwin 1378 B.S.*

PRADYOT SENGUPTA

## DEVI, SARALA

-see under Sarala Devi

## DEVI, SIDDHESHWARI (1907-1977)

The 'Queen Of Thumri' as she was called, Siddheshwari Devi was born in 1907, in Benares. Her great grandmother was Maina Devi, a famous temple singer, whom the Maharaja of Benares had gifted a generous amount of land at Turwan, a village near Benares. The Raja's patronage meant giving up the temple for the palace, where Maina Devi married one of the Palace Secretaries. Maina Devi's granddaughter, Siddheshwari's mother, however, was discouraged from pursuing the family calling on account of her marriage to a local rich man. Siddheshwari was a year and a half old when her mother died in childbirth. Her father Shyam Mishra also died when she was hardly eleven years old. She went to her aunt Rajeshwari Devi, where she was ill-treated and driven out of the house at the tender age of sixteen. Pandit Siyaji Mishra who had no children gave her shelter and brought her up like a fond father. He too died when Siddheshwari was twenty-one years old. Guru Bade Ramdas thereupon took care of her.

Music was almost in her blood. Her grandfather Badari Ram was a *tabla* maestro in the *darbar* of Kashi Naresh Balwant Singh and Chet Singh. Her grandmother Maina Devi was a renowned musician. She was also influenced, in her childhood, by the music of the then popular singers like Gauhar Jan. This music was available in gramophone records and Siddheshwari used to listen to these records in her tender age. Siddheshwari recalled, in an interview, how she was initiated to *Thumri*. Pandit Shyamcharan Mishra, the father of her guru Siyaji Mishra was a specialist in *Thumri* singing. He had composed the special musical mode (bandish) of a *Thumri* like *Kahe Piya Mose Karat Thitholi*. Shyamcharan's brother Ramcharan was also an expert musician. Siyaji was not only a musician but an



excellent *Sarangī* player. They say that while playing on the *Sarangī*, his fingers used to bleed. With all these influences on her mind in her formative years, she excelled in her maiden performance at the age of seventeen, at Pichhgachhia, near Allahabad. She was the youngest and in very good company. Chanda Bai, Ustad Faiyaz Khan and Sonu Babu of Gaya were some of the other singers.

Siddheshwari's first Music Conference was in a native State, named Manda. She was called to sing in the *Darbar-e-khas* (private court), but when she went there with her Guruji, she was insulted and was not permitted to sing in the 'special' court, but was asked to sing in *Darbar-e-Aam* (public court). This challenge proved to be a blessing in disguise. Siyaji braved this young ward to go out and sing to the audience of two thousand, gathered in the public square. There were no mikes then. Amongst her other great concerts she remembers, once Santoo organized an All India Conference where top musicians like Jamaluddin Khan, Bundu Khan, Faiyaz Khan, Patwardhan and others were present. Now her reputation had spread as an outstanding singer of khayal, thumri and tappa. At a concert in Bombay, where many Rajahs and Maharajas were present, Siddheshwari showed the magic of her voice. Kishen Pershad had accompanied her on the *Tabla* and Gopal Mishra on the *Sarangī*. The most thrilling and overwhelming moment was when Ustad Faiyaz Khan walked up to the dais as she sang in Bhairav, Kahe Ko Dari Gulal (Why sprinkle colour).

In Calcutta, in another Music Conference, organized by Lala Babu Khanna, many top musicians were invited. There were Onkar Nath, Faiyaz Khan and Dhelabai as other participants, besides herself. She sang for three hours, a song in the Raga *Mianki Malhar*.

Siddheshwari Devi received her musical excellence from gurus like Siyaji and Pandit Ramdas, as well as from Ustad Rajjab Ali of Dewas and Inayat Khan of Lahore who taught her khayal, dhrupad, dhamar and thumri. As her reputation spread, she left her place in Dalmandi, Benares, and built a house in Kabir Chaura. She married a Punjabi Brahmin, working in the military department, by civil rites. When she was in Benares, amongst her admirers were great Hindi poets and writers like Jaishankar 'Prasad', Pandit Bechan Sharma 'Ugra', Vinodshankar Vyas and Roopnarain Pandey.

She left Benares in 1965 and came to Delhi, where she was staying in Pataudi House and teaching thumri in Bharatiya Kala Kendra and later in Kathak Kendra. She received many awards and honours in

her later life. She had been honoured with many gold medals and shawls and saris, addresses and titles both by pre-independence Native States and the Government of India. The Government of Maharashtra awarded her a gold medal. In 1966 she was awarded the Fellowship of Sangeet Natak Akademi, Delhi. The President of India awarded her *Padmashree* in 1967. She was the first woman singer to be honoured as a National Professor. In 1973, Rabindra Bharati University awarded her an honorary D.Litt. The Visva-Bharati University conferred on her the highest honour 'Deshikottama'. She also gave concerts abroad, at Kathmandu, Kabul, Rome and London. In August 1965, she went to Kabul with Shyam Ganguli, Sitara Devi and others and stayed there for twelve days. The Shah of Afghanistan was fond of *Sitar* and classical music.

As a person Siddheshwari was very soft-spoken and kind hearted. Petite, wheat-complexioned Siddheshwari was very charming in her youth. Full of humour and many anecdotes to tell, Siddheshwari was never bitter about the struggle and privations she had to face in her childhood. She was a worshipper of Shiva; Baba Vishwanath in Benares and Mangesh in Goa were worshipped by her, by singing before them for hours.

In her ripe age Siddheshwari had turned to devotional music. For hours she would sing for her 'Isht Devata' (God). In her last interviews, she referred to spirituality as the ultimate aim of a musician. On 18 February 1977, Siddheshwari breathed her last, after a long ailment, due to a paralytic stroke, in a flat at Bharati Nagar, New Delhi. Her two daughters Shanta and Sarita were at her bed-side.

*'Akashwani' Journal, New Delhi; Hamare Sangita Ratna, Hindi, biographical sketches of musicians, published by Sangeet Karyalaya, Hathras (U.P.); Files of 'Aaj' (Hindi daily) Varanasi.*

P. MACHWE

## DEVI CHOWDHURANI, INDIRA

—See under Chowdhurani, Indira Devi

## DEVIKA RANI (1914- )

Devika Rani, the legendary heroine of Indian talkies was born in a Hindu family in Waltair in 1914. Her father was Colonel Manmathanath Chaudhuri of the Indian Medical Service who retired as the first Indian Surgeon-General of Madras. Pramatha



Chaudhuri (alias Birbal), the famous Bengali litterateur, was her uncle. Her mother was Lila Debi. The family who had imbibed the best traits of Indian culture was related with the Tagores of Jorasanko.

Devika Rani was brought up in the midst of aristocratic splendour. She started her education at home. Later she studied at Santiniketan and then in London. The cultural atmosphere of her family and her education in Santiniketan deeply moulded her thinking, intensifying her interest in fine arts. While studying in England she won the award of the Royal Academy of Dramatic Arts. She met Himangshu Ray in London in 1928 and got married to him in the following year.

On return to India Himangshu Ray made a film 'Karma' in Hindi and English (1930). Four years later, she helped her husband, one of the pioneers in Indian Film Industry, to set up the 'Bombay Talkies' (1934). This venture marked a revolutionary change in the world of India's film industry, enlisting for the first time the enthusiastic support of enlightened classes of the Indian people, in the planning and making of films. Devika Rani who had thrown herself, heart and soul, in promoting this venture, was the only lady in the Indian screen world who was well conversant with all the technical details of a film. After her first appearance in 'Karma' she deservedly won the distinguished title of 'The first lady of the Indian screen'.

A paragon of beauty and possessed of superb histrionic talents, Devika Rani soon made a mark as one of the leading film artists. In course of the next decade and a half since her debut in Karma, she scored notable successes, as a heroine, in several films including Jiban Naiya, Janmabhumi, Issat, Naukadubi, Sabitri. Her success in Achhut Kanya made her a legendary figure in the film world of India and produced a sensational effect in ensuring the maturity of Indian film in technical as well as in a broader sense. Her performance in 'Issat' also brought her fame. Not only in social pictures, but also in mythological productions, like 'Sabitri' Devika Rani made her mark as an artist of superb talents. Besides acting she was equally good at other branches of performing art like dancing and singing. She was popular as a singer. Her duet song with Ashoke Kumar 'Mai Ban Ki Chiria' once evoked wide admiration from the people. A perusal of the activities of the Bombay Talkies during its brief but rich career reveals the extraordinary qualities of Shrimati Devika Rani as an efficient organiser of the Indian talkies. It was with her active collaboration and help that the pictures like 'Jawani Ki Howah', 'Khsмата' 'Always Tell your wife', 'Jiban Ravat

Bhabhi', Nabjivan and other pictures mentioned before were successfully made and projected.

In 1940 Devika Rani suffered the tragic loss of her husband Himangshu Ray. Five years later she came in contact with the famous Russian artist, Svetoslav Roerich and the two were united in marriage (1945). She had not appeared on the screen after her second marriage. After having retired from Bombay talkies she sought a retreat in the idyllic surroundings of the Kulu Valley along with her artist-consort.

*Reports of Interviews with Devika Rani; Notices in periodicals of her performances in films with which she was associated; articles in journals of film and performing arts; citations on Dadabhai Phalke award conferred on her.*

SUNITI MALAKAR

## DEVARAJ URS (1915-1982)

Former Chief Minister of Karnataka and eminent politician of India, Devaraj Urs was born at Kallahalli village in Hunsur Taluk of Mysore District on 20 August, 1915 in the Urs ("Arasu") family which was related to the royal family of Mysore. His father Devaraj (this stands for the initial D in Urs's name) was a land-holder and his mother's name is Devirammani. Urs lost his father when he was eight and he was brought up in the rural atmosphere among peasants and his early education was in his own house and at the village primary school of Kallahalli. He attended high school at Mysore and was a regular visitor to local gymnasium and was a wrestler and sportsman. Though he stayed at the free hostel meant for the Arasu boys for some time, later he gave it up and stayed in a separate room in Mysore, cooking his own food. After finishing his intermediate studies at Mysore, he secured B.Sc. degree from the Mysore University, having studied at the Central College, Bangalore. He returned to his village and took to agriculture after graduation. Though related to the royal family, he was progressive in his views and was sympathetic to the Mysore Congress which was founded in 1937 and was agitating for responsible government in Mysore. He was elected to the Mysore Representative Assembly twice, in 1941 and 1945 on Congress ticket and he had also participated in the Quit India Movement and the "Mysore Chalo" Movement of 1947 (which urged the Maharaja of Mysore to join the Indian Union after Independence). But he did not court arrest.

Urs had the unique privilege of continuing as a member of the Mysore Legislative Assembly from its inception (1952), and representing the same constituency, Hunsur, and winning from there six times. In 1962, he was elected unopposed. He never tasted defeat. But he did not contest for the Assembly in the 1972 general election, but won in a by-election in June 1972 in a vacancy caused by the resignation in his favour by the member elected from Hunsur in the general election in March. But by then he had already been elected leader of the Congress (R) Assembly party and sworn in as the Chief Minister on 20 March, 1972. He continued for a full term as Chief Minister till 1978. After the President's rule of fifty-five days (from 1 January, 1978), Urs returned with a majority of his party to the Assembly and continued as Chief Minister from 25 February 1978 to 7 January 1980. Thus he enjoyed the longest term as Chief Minister in Karnataka, for eight years.

Urs had been appointed Minister in the cabinet of S. Nijalingappa in 1962 and held the portfolios of Transport, Labour, Information and Tourism, Animal Husbandry, Sericulture and Fisheries for various terms. But as certain charges were levelled against him as Transport Minister, he had not been even considered for a Congress ticket initially in 1967, though he was finally issued one and was elected. He was appointed Chairman, Silk Board of India in 1969. When there was split in the Indian National Congress, he threw his lot with Mrs. Gandhi and he was appointed Convenor of the New Party in Karnataka in 1970, and in the mid-term poll of 1971 to the Lok Sabha, he led Congress (R) to victory by bagging all the twenty-seven seats for the party from Karnataka.

After the 1972 Assembly elections, he was elected the leader of the victorious Congress (R) Assembly party and sworn in as the Chief Minister.

Known for his individualistic approach towards problems and his socialist slant and pro-peasant bias, Devaraj Urs is remembered for his many progressive reforms. As against the "domination of the Lingayats and Vokkaligas" (two major communities in Karnataka) in the politics, he brought the minorities to the fore. To attract the minority groups towards his party, he appointed the Havanur Commission which recommended the reservation of a particular quota of Government posts and seats for students in educational institutions for the backward communities other than the Scheduled Castes and Scheduled Tribes. Its recommendations were implemented. He implemented Mrs. Gandhi's Twenty point Programme with great zeal. State's growth rate under him was higher than during earlier

periods. The State was named "Karnataka" in 1973, fulfilling a long-standing demand following its inception in 1956 when it had been named Mysore. The Debt Relief Act of 1976, the Land Legislation of 1973 which proposed to give land to the tiller by instituting over two hundred Land Tribunals to settle land disputes, Janata housing scheme to provide shelter to the poor and the scheduled castes, the *bhagya jyoti* project which provided electric light to thousands of houses of the poor, free of charge, wide programmes of industrialisation, finalisation of the Kudremukh Iron Ore Project with Iranian aid etc. are some of his memorable achievements. He highly encouraged sports and also undertook many irrigational and power production projects including the Kali Hydro-electric scheme. He gave fillip to the trend to make Kannada the administrative language. In the general election of 1977, though the Congress (I) was on the run everywhere, in Karnataka, it won twenty-six of the twenty-eight seats to the Lok Sabha and it is ascribed by many to Urs's progressive programmes. Shrimati Gandhi was also elected to the Lok Sabha from Chikmagalur in Karnataka in November 1978.

Though Urs ministry was dismissed on 1 January, 1978 when many legislators of his party defected to join Brahmananda Reddy Congress and severe charges of corruption were levelled against him Urs managed to secure a majority and return to power in February 1978 after the Assembly election. The charges levelled against him were examined by the Grover Commission and it held him guilty on many counts. Though progressive, his administration was criticised as highly corrupt and there appears to be some truth in this statement. Urs too admitted later that he had to find money somehow to keep his supporter legislators, contended. Soon he fell out from Shrimati Gandhi, founded a new party, Karnataka Congress, in 1979 and continued in power as Chief Minister. Later this new party was merged with Congress headed by Swaran Singh, and Urs himself became the National president of the new party, later called Congress (U) after him. The new party failed miserably in the Lok Sabha elections in Karnataka in 1980, not winning a single seat, and being relegated to a third place when total votes polled were taken into account. Urs had to resign as a result on 7 January, 1980 his Chief Ministership and in May 1982 he left Congress-S (former Congress-U) and founded the State-level party, Karnataka Kranti Ranga. Though he was very close ideologically to Charan Singh's Lok Dal and wanted to join the party, as Lok Dal had no strong base in the south, he wanted to wait and hold his followers together in

the State in the new State-level party. He was striving till the end for unity of the opposition parties at the national level.

Though a Gandhian, Urs was an admirer of Marxism and believed in "class war" and he tried to identify class with caste. He also admired the economic ideas of Schumacher ('small is beautiful') and believed in farm-based decentralised economy. He has been termed as the champion of the poor and the down-trodden. He was a voracious reader and good speaker in Kannada and English. He was known for his rustic and straightforward statements and down-to-earth approach to problems. He was well built, handsome and quick in action and movement. He smoked, and pipe became a part of his life during later years. He is survived by his wife Chikkammanni (whom he had married when he was twenty-eight), two daughters and one adopted daughter. A third daughter of his, who was married, pre-deceased him. A younger brother, D. Kemparaj Urs, was an industrialist and film actor-director, and Urs lost him seventeen days before his own death. Dr. M. D. Nataraj, the husband of his deceased daughter is a journalist and a sitting M.L.C., and his adopted daughter, Nirmala Prasad, had resigned from IFS, and joined the Lok-Dal party. Two of his collections of speeches in Kannada have been published by the Mysore University, viz. *Pragathi Patha* and *Karnatakakke Shubhavagali*.

*Arasu Adalita Ranga (Kan)* by I. K. Jagrdar, 1981; *Deccan Herald*, dated 7 June, 1982 and 8 June, 1982; *Prajavani*, dated 7 June, 1982; *Sudha*, Kannada weekly, dated 6 June, 1982; *Kannada Vishaya Vishvakosha*, Mysore University, 1979; personal knowledge of the author.

S. U. KAMATH

## DHAR, NARENDRA CHANDRA

See under Anirvan (Shrimat)

## DHARKAR, R. S. (1921- )

Dr. R. S. Dharkar was born on 4 June, 1921 in a well-to-do Maratha family of erstwhile Gwalior state. His father was a deputy Inspector General of Police in former Gwalior state. He was very intelligent and industrious as a school boy. These two qualities led him to join higher studies in former Victoria College at Gwalior in 1937, now known as M.L.B. Arts and Commerce College, Gwalior. He passed B.Sc. in

1941 with good division. In the same year he joined Medical College at Agra for the M.B.B.S. course.

Dr. Dharkar passed his M.B.B.S. Examination with distinction in Physiology and Pathology in 1946. As a student of Agra Medical College, Agra, he was not only an intelligent and industrious student but was a successful player of cricket and in this capacity he represented the College XI. His continuous interest in studies led him to obtain M.S. Degree in 1954. Not only this, he also obtained proficiency in Neuro-surgery from the famous centre at Vellore in 1958. As a result of his attainments in Neuro-surgery he was promoted as Head of the Department in 1965.

Dr. R. S. Dharkar has served people high and low alike from all the regions in India and from all walks of life without any distinction and discrimination. These qualities have brought him to the zenith of his fame in Neuro-surgery, on account of which Government of India has awarded him *Padmashree*, a high national title.

Dr. R. S. Dharkar was married in a Maratha family of Gwalior, known as Mathure. Dr. Dharkar's sister has been married to his brother-in-law who is now a retired Engineer at Gwalior. Dr. Dharkar has been blessed with one son and three daughters. His only son who has followed his father's profession is now employed in Medical College at Jaipur in the Department of Neuro-surgery. Dr. Dharkar retired from the M.P. Government service in 1980. He is well-known for his simplicity and his service in the field of Neuro-surgery. But he is shy by nature and does not believe in publicity.

*Information published by the ex-Students' Union of old Victoria College, Gwalior.*

M. M. MEHTA

## DHARMADHIKARI, DADA (1899- )

Dada Dharmadhikari was born on 18 June, 1899 at Multapi, district Betul in the State of Madhya Pradesh in a family of Rigvedi Maharashtrian Brahmins. Dada's father Late Shri Trimbak, son of Dhundiraj Dharmadhikari had started his career as a legal practitioner. Later on, he joined judicial service in erstwhile State of Central Provinces. The house of Dharmadhikaris at Multapi or Multai was a seat of Sanatan Hindu religion. It was an orthodox and strict Brahmin disciplined house. Dada's uncle, Late Nilkanthrao alias Bhausahib Dharmadhikari was a 'Shastri' and was an authority on the Vedas,

Upanishads, Geeta, Bhagwat, Adi Shankaracharya etc. Dada took lessons in Sanskrit and Adhyatma from his uncle. Dharmadhikaris of Multapi were money-lenders and agriculturists. Their economic standard was reasonably good and it was a well-to-do family. Social status of family has, however, been outstanding. Dada's father was a religious minded man. He was known as a sound, kind-hearted and good judge. He retired as an Additional District and Sessions Judge.

Dada has three sons namely Pradyumna, Yashwant and Chandrashekhar. He has one daughter Usha who has been married to Shri Gangadharrao Tamaskar, an advocate from Bernetara District, Durg. Dada got the marriage of his sons performed under the Special Marriages Act at very simple ceremonies. Even the near relatives were not invited for marriages.

Dada's mother Late Saraswati Dharmadhikari came from a rich family of Muthal Malguzars of Lohari Sawanga Tahsil Katol, District Nagpur. Dada was married at an early age to Damayantibai Dharmadhikari who also came from a rich family of Mirapurkar Malguzar of Mirapur Tahsil and district Wardha.

He was schooled at Multapi, Hoshangabad, Rehlis, Dāmoh, Sagar, Nagpur etc. His medium of instruction was Hindi and then English. He knew Hindi, Marathi and English very well. He left Morris College at the call of Gandhiji in 1920. He did not secure any degree. Subsequently Dada was influenced by Gandhiji's preachings and way of life. He has been a voracious reader from his young days. He must have read all known books in English, Sanskrit, Hindi, Marathi, Bengali and Gujrati. He was basically a democrat. He had an instinctive love for his mother-land. He loved English but disliked British rule. In schools and college he was known for his revolutionary thoughts. He was against untouchability. He mixed freely with members of so called lower castes. After leaving studies in 1920 he took active part in social and political life. He started using khadi for himself and the members of his family. He started his career as a teacher in Tilak Vidyalaya, Nagpur. He used to address gatherings at Nagpur and other places propagating the principles of Non-Cooperation Movement and social uplift. To secure equal status for the down-trodden and women was his earnest endeavour. He joined Satyagraha. He was jailed thrice, once in 1930, again in 1932 and third time in Quit-India Movement. After his father's death he shifted to Wardha in 1935 and lived in Bajajwadi upto the year 1946. At Wardha he came in close contact with Late Shri Jamunalal Bajaj.

He started working in Gandhi Seva Sangha. He started with Kakasaheb Kalelkar, a Hindi monthly known as *Sarvodaya*. *Sarvodaya* was known for its richness of literature and was the main mouthpiece of Gandhian thought. The magazine used to contain original writings of Gandhiji, Vinoba, Kaka Kalelkar, Mashruwala and similar leading personalities. Between 1935 and 1946 Dada came in close contact with Dr. Rajendra Prasad, Acharya J. B. Kripalani, Pt. Jawaharlal Nehru, Sardar Vallabhbhai Patel and others.

After his release from detention in 1945 he contested the election of C.P. and Berar Legislative Assembly from Nagpur and was elected. He also became a member of the Constituent Assembly between 1947 to 1950.

After 1952 he joined Bhoodhan Movement of Acharya Vinoba Bhave. He shifted to Benares at Sadhana Kendra. He stayed at Benares for a period of about twelve years. At Benares also he carried on his pursuits and wrote many articles and books. Many of his books are mostly compilations of his speeches. He published over thirteen books in Hindi, over eleven books in Marathi and two books in Gujrati. He wrote hundreds of articles and pamphlets which were published in several magazines in India.

His main contribution has been his revolutionary approach to restore equal status to women and to lift the young generation above traditions and religious superstitions. He has also been associated with Shri Jay Prakash Narayan. He has also been preaching the principles of total Revolution. He was awarded Rashtrabhasha Award.

In appearance Dada is medium statured, thin, bald-head, pleasing in demeanour, dressed in khadi kurta and khadi dhoti, occasionally jacket. He is always good humoured and never avoids anybody. His mode of living is simple. He is strictly vegetarian in habits. Dada's approach towards all issues is truly democratic. He believes that common man is being neglected in all activities and politics has become a game of vested interests. In his political, economic, religious views he keeps welfare of the common man in the forefront.

He has been considered as a true Gandhian. He has developed an all India personality.

*His writings in Sarvodaya; Proceedings of M.P. Legislative Assembly; Proceedings of the Constituent Assembly; compilation of the speeches as recorded in numerous books authored by Shri Dharmadhikari.*

K. L. SRIVASTAVA

**DHILLON, GURDIAL SINGH (DR.) (1915-**

Dr. Gurdial Singh Dhillon, son of S. Hardit Singh, a descendant of the Bhangi Misl, (one of the twelve Sikh misls formed in the latter half of the 18th century) was born at village Panjwar, district Amritsar on 6 August, 1915. He was married to Sardarni Ranbir Kaur in 1953. He has no children.

He had his primary education at Panjwar; for higher education he attended Khalsa College, Amritsar and then Government College, Lahore. He did his LL.B. from the University Law College, Lahore and practised law from 1937 to 1947.

In 1956, he was elected as a member of the Punjab University, Chandigarh, Senate and Syndicate; Fellow, Punjabi University, Patiala for 1968-69; Fellow and Syndic, Guru Nanak Dev University, Amritsar. He has also served on the Board of Governors, Yadvindra Public School, Patiala, and Punjab Public School, Patiala, and Punjab Public School, Nabha for some years. He had served in the Indian Army for some time.

Somehow he could not stick to law and joined politics "unintentionally". First he participated in the Kisan movement, as he found the Panjab kisan at the mercy of landlords. He was jailed twice.

He remained a member of the Shiromani Gurdwara Parbandhak Committee, Amritsar; of the Amritsar District Board from 1946 to 1954; and Chairman, Marketing Committee, Tarn Taran, district Amritsar from 1948 to 1952. In 1952, he was elected to the Punjab Vidhan Sabha from Attari; and later from Tarn Taran. He remained Deputy Speaker, Punjab Vidhan Sabha from 1952 to 1954. In 1954, he was elevated to the Speakership of the Punjab Vidhan Sabha and remained so upto 1962. He remained Minister of Transport, Aviation, Rural Electrification, Parliamentary Affairs, Elections, etc., and also for the Rehabilitation and Resettlement of 1965 Indo-Pak War-hit areas of the Punjab (1965-66).

In 1967, he was elected to the Lok Sabha and remained its Member upto 1977. In 1969, he became the youngest Speaker of the Lok Sabha. As a Speaker, he exhibited "the stamina, the nerves and the physical strength to withstand the pressures" in the Lok Sabha. He stood no nonsense; he has a sense of humour. He lost in the 1980 elections to the Punjab Vidhan Sabha. After this, he was sent to Canada as High Commissioner for India for a couple of years.

He has held various political appointments : President, District Congress Committee, Amritsar;

Member of the Punjab Provincial Congress Committee, of A.I.C.C., and Congress Legislative Party Executive Committee for many years. He was G.O.C. of the Congress Seva Dal in 1953; Chairman, Punjab Congress Disciplinary Action Committee (1950-51); General Secretary, Congress Legislative Party and Chief Whip (1964-66); Chairman, Public Accounts Committee, Privileges Committee, and non-Agriculturist Land Taxation Committee. He was a member of the Executive Committee of the Congress Party in the Lok Sabha (1968-69), and the Panel of Chairman, Fourth Lok Sabha; Chairman, Committee on Public Undertakings, Fourth Lok Sabha (1968-69), and again in 1971. He was President of Indian Parliamentary Group and C.P.A. (Community Project Administration), Indian Branch; Indian Parliamentary Association; and Institute of Constitutional and Parliamentary Studies. He was Chairman, Presiding Officers' Conference of all Legislative Bodies in India; presided over the 57th Inter-Parliamentary Union Conference (1969); attended the First Commonwealth Speakers' Conference at Ottawa (1969), and presided over the Second Conference of Commonwealth Speakers 1970-71. He was the first Indian to be elected Chairman, Commonwealth Speakers' Standing Committee, for 1971-73. He was elected as a Member of the C.P.A. and I.P.U., Executive Committees, and of the I.P.U. Council.

He has been the Union Minister of Transport and Shipping (1976-77).

For many years he remained Chairman, B.S.S., and Member, Central Board for some years; Member, Punjab Congress Constructive Board for a number of years; Vice-President, Indian Recreational Association; President, Punjab Literary League; Member, Managing Committee and sub-committee, Jallianwala Bagh Memorial Trust; President, S.G.A.D. College Council, Khadur Sahib, district Amritsar, and of C.M. Khalsa High School from 1943 onwards; Vice-President, Mata Ganga Girls College, Tarn Taran; Member, Managing Committee, Baba Budha College, and S.G.S.D. Educational Trust.

He had a bit of journalism too. He was Chief Editor, *Sher-i-Bharat* (an Urdu daily), and of *Virtman* (a Punjabi daily); has been Managing Director, National Sikh Newspapers Ltd.; Member, State Advisory Committee; Member, Executive Committee of the Journalists Association, Punjab. He attended the first Convention of the Indian Federation of Working Journalists held in 1951.

As a student, he was member of the College Football eleven, and of the University Boat Crew;

was interested in Aviation and Gliding also. He remained President of the Chandigarh Aviation and Gliding Club for some time. He is very keen in the promotion of Sports in rural areas. He is also interested in rifle shooting and travelling.

He keeps himself busy looking after the orchards; and is writing his memoirs starting from the day he became Speaker of the Lok Sabha.

*Who's Who, 1971, Lok Sabha Secretariat New Delhi; India; Who's Who 1980-81, INFA publication, Jeevan Deep, Parliament Street, New Delhi; The Tribune, (Chandigarh), 20 August, 1977.*

LT COL. GUCHARAN SINGH

#### DHONDGE, KESHAV SHANKER (1927- )

Keshav Shanker Dhondge was born on Ashad Vaddya Partipada, Shukrewar in 1927 at village Gaul, Taluka Kandhar, district Nanded to Shanker Lingoji Patil Dhondge of Bahadurpura. Originally Dhondge family comes from Bachoti, Taluka Kandhar. Dhurpadabai of Bachoti is said to have ruled once in Kandhar in the 19th century, under the matrimonial relations with Rajput dynasty of Kandhar. One Kaisth Patil and mankari of Bahadurpura once invited Lingoji Patil from Bachoti for help against his rivals, hence establishment in Bahadurpura.

His mother Shrimati Muktabai Dhondge, a poetess of folk-songs, was the daughter of Marikrao Patil Telang from Gaul. Dhondges enjoy the social status of Baramankari.

K. S. Dhondge's father expired, when he was only six years old. Thus his source of guidance and inspiration was centred in his mother, an illiterate lady, but who illuminated the lives of poor students. His mother died in his absence, while he was in Bombay for the recognition of the College, founded by him.

K. S. Dhondge is Maratha by caste with Vithoba as his family deity.

He married Prabhavati Kishanrao Jadhava, of Kerwadi, Taluka Ganagakhed, district Parbhani, coming from a saint family of Haribhakt Kamaji Bua. They have four daughters and one son.

K. S. Dhondge's early life starts with struggles and calamities, but coloured with vigorous zeal for education, under discouraging economic distress, and social bindings, which turned him atheist. He was deprived of his parental patronage in his childhood. He completed his primary education at Bahadurpura and Gaul, mostly from private

teachers. He joined Government Middle School, Kandhar in 1937. In this young age he came in contact with the leaders of Arya Samaj, read all the religious *Purans* and listened to *Kirtans*.

In spite of having passed VII standard, he was refused admission at High School, Nanded due to low level English. In Mominabad (Ambajogai), he was again refused admission on caste basis. He anyhow joined Government High School, Ambajogai, and stayed with one Pandurang Tailor. His high school education was badly disturbed by pestilences. He completed Matriculation in 1947 from Nanded. As a student he was recognised brilliant in studies, and an ardent speaker, and received many prizes. Thereafter he joined Government Intermediate College, Aurangabad. But because of his boycott of College, and active participation to the State Congress agitations in Hyderabad State, for its accession to Indian Union, he left for his native place Gaul. Owing to atrocities of the Razakar movement he left for Amravati, and completed graduation from Shri Shivaji College, Amravati in 1953. He was lathicharged several times, at Kallali etc. Thereafter obeying the wish of his mother, he joined Law College in Pune. He had bitter experiences due to the lack of finance and could not complete LL.B. and was determined to establish College for the poor, free-of-charge. He was mostly influenced by Dr. Punjabrao Deshmukh, the renowned educationist of Amravati.

He started his educational activities by establishing libraries and hostels at nearby villages, for awakening among the downtrodden in rural areas. In 1948, he established Shri Shivaji Mophat Education Society. In 1949 he joined Peasants' and Workers' Party, and was recognised as a staunch social worker, and came in contact with Karmvir Bhaurao Patil, Gadge Maharaj, Nana Patil, a revolutionist and others. In 1953 he opened Shri Shivaji High School at Kandhar, with parallel classes of Urdu medium. On the death of Gadge Maharaj in 1956, he established Gadge Maharaj High School at Loha in his memory in 1957. This year he contested Legislative Assembly Elections, and was declared elected from Kandhar constituency. During this period he also worked for Sanyukt Maharashtra Movement enthusiastically. Upto 1961, he made a net work of High Schools and libraries at small places, like Sonkhed, Halada, Wakhrad, Digras, Kurla, Nanded and Aurangabad. In 1959, Shri Shivaji Mophat College was established at Kandhar, which is now full-fledged College with M.A. wing.

As M.L.A. for twenty-one years continuously, he shone as an opposition leader in the Assembly, for



the cause of justice, and uplift of the down-trodden. He suggested the Autonomous Gram Panchayat Bill, to provide the small villages of 300 population, with a Gram Panchayat, and secondly, the hereditary and Customary Right Abolition Act, though it affected his own family hereditary rights. He also suggested the declarations of properties of the political leaders since 1947. He supported and worked for settlement of Maharashtra-Karnataka Border Disputes. He showed strong objections on Cow-slaughter restriction policy of the Government. For the development of his constituency, he proposed Upper and Lower Mannar projects, which are now accepted. He also proposed and got built the Bridge on Mannar River to join Kandhar with trade centres. He has planned the establishment of Shanti Ghat, Mujeeb Park, Air-strip and Nehru Park at the spot where he had flowed the ashes of Jawaharlal Nehru. He has established a memorial pillar for the Martyrs of Bangladesh War, firstly in Kandhar and named it Mujeeb Park.

He mostly worked for the social and economic development of the backward communities. He held open the temples and wells for Dhor and Buddhist communities. He organised Housing Societies for Vaidu Tribes in Kandhar.

For rousing and enthusing the rural communities, and for the cause of their uplift, he started publishing one Marathi weekly *Jaikranti*, from Kandhar in 1958, and after a temporary closure continued on 13 September, 1968, the day marking the accession of Hyderabad State to Indian Union. The editorials of his weekly are published in a bookform entitled "*Shambhuka Cha Khuni Ram And Tyachi Wanarshahi*" which were written in a wordy-war with a renowned journalist Acharya Atre, editor of *Maratha* daily, Bombay. Second collection of his articles is published entitled "*Sajjangraha Chya Samarthdasi Cha Dasibodh*", a critical comment on marriage incident of Ramdas Swami.

K. S. Dhondge is very sober, gentle and noble in behaviour with everyone but in case of injustice, corruption and oppression, he turns serious. He is strictly vegetarian, and wears dhoti and kurta, lives in simple house without pomp and pelf. He is mostly interested in music and history. He collected valuable antiquities to establish a Historical Museum.

He believes in democracy, secularism and Marxist socialism. He utterly condemns casteism and compulsory family planning. He expects non-communal and impartial attitude in Government plans. He suggests the proper use of man-power for more production under scientific methods. He

favours a uniform system of education throughout India for all the classes of society. He supports National wage planning. In literature he does not agree with any kind of monopoly of any community. He wants common life to be portrayed in literature instead of Brahmanistic culture.

*Personal Interview; Jaikranti Weekly; Other Marathi Periodicals; Assembly Speeches; The published works of K. S. Dhondge.*

M. K. SHAZLI

### DIALDAS, BHAI PRATAP (1908-1967)

(Bhai) Pratap Daldas Nanwani, founder of Gandhidham town (Kandla port town) in Kachch, Gujarat was born on 13 April, 1908 in Hyderabad (Sindh) and died on 30 August, 1967 in London.

His father Daldas Moolchand was a wealthy businessman being proprietor of a business firm, with branches spread throughout the world. However the main branches of this Sindhi firm, M. Daldas and Co. were located in London and Gibraltar. Daldas had four sons Naraindas, Pratap, Harkrishin and Balram. While Pratap was still schooling, his father died. Before he graduated, his elder brother Naraindas also died. Thus the burden of running a big business concern and looking after the family fell on the young shoulders of Pratap, who had to leave the college halfway. But he was very brilliant, and continued his studies even though he was not in a college. His main interest was, fine arts (including music, painting, sculpture) literature, history, geography, political science, town planning, architecture, engineering in general etc. Thus the horizons of his knowledge were very wide, and he could speak effectively and competently on any topic under the sun. He had a fine personal library of selected costly books, numbering about five thousand. He also had a choice collection of beautiful paintings and a few dozen art pieces made of stone or bronze. He was married to a girl from well-known Kripalani family of Hyderabad, Sindh.

Pratap was better known as Bhai Pratap, Bhai being a word prefixed to the persons of status and affluence in Sindh. Bhai Pratap was a very successful businessman. He used to earn much, but gave also much in donations to the needy. He was actively engaged in rural uplift works and other social work. For some time, he was President of Harijan Sewa Sangh also, and lived in Gandhiji's ashram. He also used to contribute liberally but secretly to the cause



of freedom struggle of India, and thus came in contact with important leaders of Indian freedom.

Immediately after the partition of the country in 1947, Bhai Pratap migrated to India and started his search for a suitable home-land for Sindhi refugees in India. The area now under Gandhidham Kandla complex attracted his attention, because of linguistic affinity between Sindhi and Kachchhi languages. Kachchhi being an officially recognised dialect of Sindhi, similarity of climatic conditions in Kachch and Sindh, and proximity of a natural sea port (Kandla), which he visualised would soon become a major port of India, to compensate for loss of Karachi Port to Pakistan.

He approached Gandhiji and got his blessings. He also obtained active help of Sardar Patel, the then Deputy Prime Minister of India, in building an ideal home-land for Sindhis in India, at Gandhidham. Bhai Pratap floated a joint stock company and named it Sindhu Re-settlement Corporation (S.R.C.) with Rs. 2.5 crores as its authorised capital, with 25,000 shares, each of value Rs. 1,000. Acharya J. B. Kripalani and Bhai Pratap, became the Chairman and the Managing Director respectively, of this new company. Maharao of Kachch, visualising the future prosperity of Kachch, through this project, gave a liberal donation of 15,000 acres of land to the S.R.C. Bhai Pratap's conception for S.R.C. Ltd. was that it should not become a profit making body, and that it should not come under direct control of any individual, including himself. Keeping this objective in view, he introduced a clause in Memorandum of Association that no person would be entitled to purchase or hold more than 25 shares of the Company. He also got a resolution passed to the effect that dividend of the Company shall not exceed six percent.

In a short time, where there was a barren desert, infested with scorpions and snakes, a modern township with all the facilities of a modern city (tap water, underground drainage, asphalted roads, clubs, cinema houses, schools, a major sea port, a railway junction station, an aerodrome etc.) combined with advantages of a rural area (spacious courtyards in houses, greenery, vast playgrounds, all kinds of artistic mandirs, parks etc.) sprang up. The planning of this township is ultra modern. However, the houses built here, though comfortable, lack lustre and grandeur, as they are built by refugees, who have exercised strict economy in construction work.

Bhai Pratap had many friends and admirers including topmost leaders of India, like Jawaharlal Nehru, and Sardar Patel, but at the same time he had

created a number of enemies also, who could not get special favours from this honest, straightforward and dedicated soul. In 1957, he was involved in a criminal case regarding unauthorised sale of some materials, which were imported for use in S.R.C. In about 1960, Bhai Pratap was sentenced to five years' imprisonment. He remained either on parole or in a jail hospital, as he had now become a heart patient. Later on, he was pardoned by the Government and released in 1963. As a result of this free pardon, he was cleared from infamy and consequences of the offence. It was a day of great jubilation for entire Gandhidham, when Bhai came to the township. He was accorded a hero's welcome. Bhai continued to serve the interests of S.R.C. Ltd. and Gandhidham township, but he was no more his old self. He breathed his last on 30 August, 1967 in a London hospital leaving behind wife and four married daughters. His body was flown to Gandhidham, his *Karma bhoomi* where it received a tearful farewell from the entire township and all the dignitaries of Kachch. His body was cremated in the heart of Adipur township (a sector of Gandhidham) where an artistic Samadhi (memorial) has been built in his memory.

*Bhai Pratap Dialdas (in Sindhi), published by Bhai Pratap Memorial Committee, Adipur (Kutch); Some issues of Dharti Mata, Sindhi fortnightly, and daily newspapers; also matter collected from relatives and friends.*

H. G. DARYANI

### DIGVIJAI NATH, MAHANT (1894-1969)

Digvijai Nath was born at Udaipur (Mewar) in 1894 in a Sisodia family. His parents died of cholera shortly after his birth. His uncle wanted to get rid of the child in order to grab his share of property. He, therefore, dedicated the boy, then only four years old, to Phool Nath of the Gorakshnath cult on the pretext of fulfilment of a family vow. The boy known as Rana Nanhu Singh was taken to Gorakhpur where he was brought up on behalf of the Gorakshnath temple. Nanhu Singh had the benefit of constant touch with and guidance of the famous yogi Gambhiranath in the formative stage of his career.

Nanhu Singh was studying in the local St. Andrew's College, when the Khilafat and Non-Cooperation Movement was started by Gandhi in 1920. Nanhu Singh left the college and joined the movement. He was an active Congress volunteer in

the mass demonstration and procession at Chaura, the events, connected with which, resulted in the famous violence at the Police Station early in February 1922. This event led to the immediate suspension of the movement by Gandhi. Nanhu Singh was arrested on the suspicion of having been a participant in the violence. He was, however, set free for lack of identification. In 1928, Nanhu Singh organized boycott and demonstration at Gorakhpur against the Simon Commission. In 1931 he voiced opposition to Gandhi's programme of boycotting the census operation. He opposed the Communal Award of 1932.

Nanhu Singh was formally initiated in the Gorakshnath Sampradaya on 15 August, 1933 with the baptised name of Digvijai Nath. On 15 August, 1935 Digvijai Nath was elevated to the *gaddi* of Mahant (i.e., the chief priest) of the Gorakshnath temple. The economy of the temple was shattered owing to a decade-long litigation besides mismanagement. Digvijai Nath set himself forthwith to the task of rebuilding and expansion of the temple. He also undertook educational and cultural projects under the auspices of the temple. By his ceaseless efforts Gorakshnath temple soon became a pilgrim-tourist spot of all India fame.

Digvijai Nath remained active in politics to the end of his life. He was in the Congress till 1934 when he left the organization because he felt dissatisfied with its policy of what he considered to be appeasement of Muslim communalism. The years 1938-39, were bad for Gorakhpur owing to communal tension. Digvijai Nath came under the influence of V. D. Savarkar and Bhai Parmanand during this period and joined the Hindu Mahasabha. Among other things, Digvijai Nath successfully tried to stop animal-sacrifices and cow-slaughter at Gorakhpur during the initial years of his association with the Hindu Mahasabha. In 1939, Digvijai Nath organized Akhil Bharat Varshiya Avadhoot Vesh Berah Panth Yogi Mahasabha and was its President for many years. Through this organization he tried to inspire and induce the Hindu sadhus to dispel inactivity and aloofness and take active part in Hindu social reform. When the war broke out in 1939, Digvijai Nath encouraged the Hindus to join army in larger number as a counterpoise to the Muslim League's policy of filling the Indian army with Muslims. Digvijai Nath opposed the C. Rajagopalachari formula of conciliation with the British and cooperation in their war efforts in 1940. In 1942 he voiced opposition to the Cripps Mission proposals. He was a well-known supporter of the Quit India Movement in 1942 so much so that he was suspected

by the Government of being in rapport with the Japanese and the Germans. He was under warrant of arrest. The warrant however, could not be put into effect for lack of concrete evidence.

In July 1947 Digvijai Nath was arrested for leading a Direct Action Programme, for fulfilment of Hindu Mahasabha's ten demands for the Hindus, against the U.P. Government. In 1948, he was suspected of complicity in the Gandhi murder mainly because all the named conspirators in the case, except one, were either members of the Hindu Mahasabha or the R.S.S. He was imprisoned for nine months. But no case could be made out against him. In this connection he won a defamation case of one lakh rupees against *Navjivan*, a Hindi daily of Lucknow. He later pardoned the daily after it offered a written apology.

In the post-independence period, Digvijai Nath emerged as an aggressive Hindu nationalist leader. He actively supported the restoration of the birth place of Lord Rama in Ayodhya and vehemently advocated the protection of cows. He raised the voice against the provisions of the Hindu Code Bill, Hindu Divorce Bill and Hindu Succession Bill as he considered that these were against the traditional values of the Hindu society. Digvijai Nath believed in the sanctity of undivided Hindu nationhood and consistently opposed what he considered fissiparous demands such as the demand for a separate Panjabi State. He raised strong voice against the Nehru-Liaquat Ali Pact as he considered it to be injurious to the interests of the Hindus. He pleaded support to the liberation movement in the Portuguese colonies in India.

In 1961, Digvijai Nath organized the All India Hindu Sammelan as opposed to a newly emerging All India Muslim Communal Organization. Having already been Treasurer and General Secretary, Digvijai Nath presided over the annual session of the Hindu Mahasabha at Gwalior in 1961. He organized World Hindu Religious Congress in 1961, which was attended by delegates from different countries. It was addressed by S. Radhakrishnan and was attended by three Jagatguru Shankaracharyas. He was elected a member of the Lok Sabha in the general elections of 1967 as a Hindu Mahasabha candidate from the Gorakhpur Parliamentary constituency. He breathed his last on 28 September, 1969.

Besides being the Chief Priest of Gorakshnath Temple and a Hindu nationalist leader and politician, Digvijai Nath was an active educationist. He established a number of educational institutions in the Gorakhpur town and the district. He was a founder-member of Gorakhpur University and took

active interest in its affairs. Digvijai Nath had formal education upto Intermediate only but he had read widely. He wrote a number of religious tracts mostly related to the Gorakshnath cult and the Hindu religion. His discourses on Hindu spiritual culture have also been published.

*Lok Sabha Who's Who, 1967 and 1968; Times of India Directory, 1968; Northern India Patrika, Allahabad, 30 September, 1969; Aaj (Hindi), Varanasi, 30 September 1969; Bharat, (Hindi), Allahabad, 30 September 1969; Hindi Dainik, (Hindi) Gorakhpur, 30 September 1969; Veer Arjun, (Hindi), New Delhi, 30 September 1969; Proceedings of the Executive Council, Gorakhpur University upto 1969; Mahant Digvijai Nath Smriti Granth, (Hindi); Mahant Digvijai Nath Trust; Gorakshnath Mandir, Gorakhpur, 1972; Personal Interview with Mahant Avedya Nath on 1 September 1983, at Gorakhpur; Personal Interview with Dr. Bholendra Singh on 29 September 1983 at Meerut.*

GIRIJA SHANKAR

#### **DIGVIJAYSINHJI, H. H. JAMSAHEB OF JAMNAGAR (1895-1966)**

Jamsaheb Digvijaysinhji was born at Sadodar, forty miles south of Jamnagar, on 18 September, 1895. His father Juwansinhji was the brother of H. H. Maharaja Ranjitsinhji of Jamnagar. The young Digvijaysinhji, along with his brothers Pratapsinhji, Himmatsinhji and Duleepsinhji, was sent to the Rajkumar College, Rajkot where he started his schooling. In 1910, he left for England where he joined Malvern Public School. He showed his ability and efficiency in class-room as well as on the playground. Impressed by his abilities his House Master appointed him a House Prefect. It was the first of many well-earned promotions in a life of leadership in many spheres of activity. He excelled in sports and games also. He won the Public Schools Badminton Doubles and Amateur Championship along with his brother, Himmatsinhji. He proved his excellence in Tennis and Cricket also. After completing his school education, he joined London University to study Economics, the subject of his interest.

He had a desire to build up his career in Indian Civil Service. But the event of the beginning of the First World War changed the course of his life. He volunteered for military service and due to his training in the Officer's Training Corps, he was commissioned into the Army. He was admitted to Napier's Rifles, the 5th battalion of the Rajputana Rifles. He showed his abilities on the battle-fields of

Egypt and the Persian Gulf. From Middle East Front he was sent to India on active service in the North West Frontier. As a mark of confidence and respect, the Rajputana Rifles had later appointed him as its Colonel-in-Chief. His earnest desire was to command the battalion but this distinction was bestowed upon his famous cousin, General Rajendrasinhji, who was appointed as the Commander-in-Chief of the army of independent India.

Digvijaysinhji wanted to build his career in Indian Army but he had to give it up, because he was asked by his uncle H. H. Ranjitsinhji to become the Commander of the Nawanagar (Jamnagar) State Infantry. H. H. Maharaja Ranjitsinhji had no issue but had ten nephews of whom he had selected Digvijaysinhji as his successor. On 2 April, 1933, Ranjitsinhji died and Digvijaysinhji was enthroned as the Maharaja of Nawanagar.

In 1935, Maharaja Digvijaysinhji married Maharajkumari Gulabkunverba, the daughter of the ruler of Sirohi. It was a marriage of their own choice. Maharajisahebba Gulabkunverba gave birth to a son and heir, Shatrushalyasinhji and three daughters, Harshadkunverba, Mukundkunverba and Himanshukunverba.

H. H. Digvijaysinhji administered his state very efficiently. He was a capable and resourceful ruler and was held in affectionate esteem by his people. He shared their joys and sorrows. In times of famine, he tried his best to ensure the well-being of his people. He had taken many steps for the development of agriculture, irrigation, trade, commerce, industry, ports, communication, education etc. in his state. He had a profound knowledge not only of his state but also of the countryside of Saurashtra.

He was a lover of flowers and animals also. He liked roses the most and particularly the Persian roses. He was not simply a lover of games but also a champion of Badminton and Cricket. He was a very good shot also, and he had won many prizes and trophies. To encourage physical training and to foster sportsmanship amongst the students he had started Ranji Cricket Cup Tournament in 1939-40.

His outstanding administrative and diplomatic qualities were soon recognized by his fellow Rulers both in Saurashtra (Kathiawad) and throughout the country. He was elected as the Chancellor of the Chamber of Princes in 1937 which he served till 1944. In this position he rendered great services to his fellow princes and his country. During his reign, as a result of the Attachment Scheme of Government of India of 1943, Khirsara State, Talukas of Jalia-Devani, Kotharia, Gavridad, Pal,

Vasavad, Lodhika, Gadhka, Anandpur and Virpur were attached to his State.

With the advent of the Second World War, Government of India associated him with military affairs and he was appointed to tour the Middle East and visit the Armed Forces there. His visit boosted the morale of the Indian Army units there. He had a special love for his old Battalion-Napier Rifles of Rajputana Rifles which he had joined at the time of the First World War. He sought out the Napier's Rifles in the midst of operations in the Western Desert at enormous personal risk. For the maximum utilization of his abilities in the conduct of the war efforts at the highest level, he was appointed a Member of the Imperial War Cabinet and the Pacific War Council in 1942. As Chancellor of the Chamber of Princes he had met Sir Stafford Cripps on 2 April, 1942 and raised several points for elucidation. On 25 April, 1942, he was promoted to the honorary rank of Colonel by His Imperial Majesty the King Emperor.

At the end of the Second World War, he met the Cabinet Mission on behalf of the Standing Committee of the Chamber of Princes. When the British Government decided to recognise India's claim to Independence the Rulers of Indian States and their advisers for some time thought in terms of regional federation of States. Jamsaheb Digvijaysinhji and the ruler of Dhrangadhra took considerable interest in the formation of a Union of the Kathiwar States. It was opposed by the Congress and Gandhiji. Sardar Patel's masterly handling of the Indian Princes worked wonders and Jamsaheb also conceded to Sardar Patel's appeal for the integration of the States. Jamsaheb proved a tower of strength to the Ministry of States. He took an active part in the integration of the Princely States of Kathiawar. As pointed out by Shri V. P. Menon "But for the enlightened lead given by Jamsaheb in signing the Covenant, after persuading his senior and junior rulers of Kathiawar, the Saurashtra Union would never have been formed so soon and speedily as it was". His most important contribution was the formation of the United State of Saurashtra in 1948 of which he was the Rajpramukh till its merger into bilingual Bombay State. The Government of India honoured his patriotic services by appointing him a Lt. General. Previously the British Government had also honoured his services by bestowing upon him the titles of G.C.S.I. and G.C.I.E. The presence of Indian Army, Air Force and Navy at his capital, Jamnagar to-day owes much to his encouragement.

Regarding the problem of the merger of Junagadh, he had supported the stand of the people of Junagadh, Saurashtra and the Government of India.

He had assured his support to Shri Shamaldas Gandhi, the President of the Arzi Hakoomat (Parallel Government) of Junagadh. After the surrender of Junagadh State to the Government of India, when Sardar Patel decided to reconstruct the famous temple of Saurashtra by public funds, Jamsaheb was the first to donate rupees one lakh for this purpose. Afterwards, as the President of the Somnath Trust, he strove for the fulfilment of this great ideal. Amidst his many responsibilities he made a memorable contribution towards the preservation of the country's great cultural and religious heritage.

He took keen interest in educational development also. Among the institutions which were benefitted by his liberality and support are the Maharani Gulabkunverba Ayurvedic Institute, Jamnagar, of which he was Patron and Chairman and the Rajkumar College, Rajkot. He had joined the Council of the Rajkumar College in 1933 and in 1938 he was appointed the Chairman of the Committee to formulate proposal for the reorganisation of the College. In 1939, he was elected President of the Council. Thus he was the first Indian to preside over it. He was also first appointed a Trustee of it in 1944.

He rendered distinguished services to independent India as a representative at the United Nations attending sessions both in Paris and New York. During the meetings and off stage discussions as the Chairman of three of the Committees of the United Nations, he had used his incisive intellect to the great benefit of his country. He was elected Chairman of the Administrative Tribunal, Budgetary Committee and Korean Rehabilitation Committee of the United Nations.

He died on 3 February, 1966 and his son Shatrushalyasinhji succeeded him.

*Endeavour, Memorial Issue, Rajkumar College, Rajkot, 1966; F.A.M., Webster, Our Great Public Schools, (Their Traditions, Customs and Games), London, 1937; Roland Wild, biography of Ranjitsinhji, London, 1934; Kavi Mavdanji Ratnu, Jaduvansh Prakash Ane Jamnagar No Itihas (in Gujarati), Kalawad, 1934; Administrative Reports of the State of Nawanagar of the years 1933 to 1943; Jamnagar District Gazetteer-Government of Gujarat, Ahmedabad, 1970.*

S. V. JANI

**DINKER, RAMDHARI SINGH**

-See under Singh, Ramdhari (Dinker)

**DIKSHIT, UMA SHANKER (1901- )**

Shri Uma Shanker Dikshit, the son of Late Sri Ram Swarup Dikshit was born on 12 January, 1901

in a village called Ugoo, Shakurabad, district Unnao (U.P.). He belongs to the Kanyakubja Brahmin caste and his family was that of a lower middle class. He studied in a government school and Christ Church College, Kanpur. In B.A. 1st year he attended classes for a few months only and studied Sanskrit classes under the guidance of a private tutor. During the years of his education, Headmaster Simpson, Sanskrit teacher Pandit Bharga Dutt Bajpai and in the college Principal Douglas and Professor Ormerode were his friends, philosophers and guides. When Professor Ormerode failed to persuade him to refrain from 'non-cooperation', he made him promise to continue the education with the help of books. During several imprisonments, he studied Economics, Urdu, Physiology, Hindi and Sanskrit literature and, of course, Philosophy, both Western and Indian, in addition to European and World History. He came at an early age under the influence of Swami Vivekananda, Swami Ram Teerth and Tilak's *Gita-Rahasya*. His character was moulded and further shaped by Mahatma Gandhi's courageous and selfless leadership and his weekly Journal *Young India* (later called *Harijan*). Every issue of this magazine was read by him till the Mahatma's assassination. He is a habitual wearer of Khadi. He has practised nature cure and yogic exercises.

At the age of fifteen Shri Uma Shanker Dikshit was married in May 1916 to Shivpyari Misra who was only nine years old. She was a simple pious lady who died on 23 July, 1981.

The years 1920-23, the period of Non-Cooperation Movement created a revolutionary impact on his mind and committed him to a serious, dedicated life of patriotic service to the country; as that movement of an open mass opposition to the British government created an atmosphere in which the people shed their fear of a powerful foreign empire led by the awesome representatives of a 'Superior White race'. After he non-cooperated from his college a few months later in B.A. 1st year class, he associated with Late Ganesh Shanker Vidyarthi, Dr. Murati Lal (M.P.), Dr. Jawahar Lal, M.L.A. and Deputy Minister in U.P. Shortly afterwards, he came in close contact with late Pandit Moti Lal Nehru and Pandit Jawaharlal Nehru. The contact with the latter continued right till his demise in 1964. Between 1930 and 1950 he had frequent meetings and consultations with Sardar Patel and other leading Congress-men of Bombay including K. M. Munshi, K. F. Nariman, Bhulabhai Desai, S. K. Patil, Achut Patwardhan, Minoo Masani, Morarji Desai, Shanker Rao Dev etc.

He met Mahatma Gandhi first in August 1921 at Kanpur and presented, as the General Secretary of the City Congress Committee, an address of welcome at a huge mass meeting at Phool Bagh Maidan. He had the same privilege later on at Bombay and Wardha (Sevagram) on a few occasions.

The regions which have been the fields of his private and public life are Kanpur (1906 to 1925), Bombay (1925 to 1948), Delhi (1948 to 1952), again Bombay (1952 to 1954), Delhi and Lucknow (1954 to 1975), Bangalore, Karnataka (1976 to 1977) and since then Lucknow and Delhi. Twice he went out of the country in his capacity as Health Minister of India, first, when he attended W.H.O. Conference at Geneva (Switzerland) for two days and spent one day in Paris on the return journey; second, when he represented India at Asia Population Control Conference in Tokyo and made a very effective speech there. He presided over the second day's forenoon session and his remarks had great impact on the representatives of U.S.A., France and U.K.

Shri Uma Shanker Dikshit left his studies, took active part in the freedom movement and non-cooperation. He was a journalist and Secretary, Kanpur City Congress Committee. He was also a member of U.P.P.C.C. from 1920 to 1925. While participating in Non-Cooperation Movement he served imprisonment from December 1921 to March 1923. At the instance of his friend, late Keshav Dev Malaviya, he joined a small secret group to explore the practicability and effectiveness of setting up a revolutionary organisation in 1923. The office of the Swadeshi Stores Company was used as a medium of secret communication. But after their meeting in Allahabad with Sachin Sanyal of Banaras Conspiracy case, they were so disappointed that they gave up the project. He occasionally helped the Punjab revolutionary group while in Bombay, respecting such groups as parallel force operating against the foreign government, without his commitment to their ideology. A similar, but for a time closer, association developed between certain leading members such as P.C. Joshi, Gangadhar Adhikary and one or two others of the Communist Party of India. While in Bijpur jail, he studied Marxist and communist literature as there was, during the middle years of thirties, feeling of disappointment and despondency coming over the thinking and earnest-minded Congress men, especially the younger section. This sprouted from the seeds that somehow found place in their minds, towards the later months of the Satyagrah campaign of 1932, as it began to slide down towards a natural end under the

relentless pressure of repressive measures taken by the Government a strong trend developed in the Congress circles in many parts of India for seeking other revolutionary methods, including the paths of Marxism or Communism. In any case, he was one of those who felt a disillusionment creeping into their minds and thought that they should not hesitate to take as a last resort a different path for the triumph of the national struggle, the achievement of Independence. He and others entertaining or toying with these thoughts were drawn back to the Gandhian method of non-violent revolution when the individual Satyagraha was first started by Mahatma Gandhi and later his Quit India call of 1942 which led to the end of the British rule in India. He was elected as President of Uttar Bhartiya Sabha and Hindi Bhashi Sammelan and worked from 1925-1930. He was the Treasurer of Bombay P.C.C., 1930, conducted Satyagraha movement in Bombay from May to December 1930, was awarded ten months' imprisonment in December 1930 and was released under Gandhi-Irwin Pact. His conduct of the Satyagraha movement in Bombay in 1930 gave him a popular and respected position among its notable citizens. He conducted underground movement from January to May 1932; was awarded fifteen months' rigorous imprisonment in 1932-33. He promoted and conducted educational and cultural organisations for Hindi speaking population. For a short-time he was associated with Hindi Daily *Pratap* published from Kanpur under the celebrated editorship of "Amar-Shahid" Ganesh Shanker Vidyarthi, to which he contributed articles on 'non-co-operation in other lands'. At Bombay he was connected with the owner and editors, S. Sadanand and K. Srinivasan of the *Free Press Journal*, the most outspoken English daily supporting the Congress movement of Satyagraha during 1930-1934 as well as Quit India Campaign of 1940-45. From March 1957 to April 1971 he was managing director of the Associated Journals which published three daily newspapers—*National Herald* of whose management Board Sri Jawaharlal Nehru was Chairman for several years, Hindi Daily *Navjivan* and Urdu Daily '*Quumi Awaz*'. He was Honorary Secretary of Hindustani Prachar Sabha, Bombay, 1934-41. He joined 'Quit India Movement' in 1942 and was detained till 1944. He was the custodian of Evacuee Property, New Delhi from 1948 to 1952. He worked as Honorary Advisor, National Small Industries Corporation.

He was Director of P.T.I. from 29 September, 1965 and was elected its Chairman on 27 June, 1967 for one year, Indian National Press from May 19,

1967, Export Credit and Guarantee Corporation Ltd. from 16 October, 1967. He was elected member, Central Taxes Advisory Committee on 6 October, 1967, and of Executive Committee, Indian and Eastern Newspapers Society on 7 August, 1964.

Starting as General Secretary of Kanpur Congress Committee he has been continually associated with the Congress organisation from 1920 for over sixty years. He was election agent of Pandit Nehru during the 1957 and 1962 general elections. Later on from 1969 to 1970 he was member of the Congress Working Committee and Treasurer of the Congress and elected as member of All India Congress Committee and continued as its member until he resigned early in January 1976 before he was appointed by the President of India as Governor of Karnataka. From 1971 to 1975 he was a member of the Congress Parliamentary Board.

He was elected a member of Parliament (Rajya Sabha) from Uttar Pradesh in 1961 and continued as its member till January 1976. He was leader of the House in Rajya Sabha for five years. He joined the Council of Ministers of the Government of India as Minister of Works, Housing and Urban Development since 2 May, 1971 and soon afterwards took over the additional portfolio of Health and Family Planning from 17 May, 1971 onwards. Two years later he became the Home-Minister of India and held that office during the years 1973 and 1974. In the fifth year, for the major part, he was Minister for Transport and Shipping. He resigned from Congress Bodies early in 1976 when he was appointed as Governor of Karnataka. When he resigned from that position three months after the Janata Party took over the administration of the country in 1977, he again joined the Congress organisation. At the second split in the Congress, he supported Shrimati Indira Gandhi. He is a permanent invitee to the A.I.C.C. and the Central Working Committee of the Congress.

He remained a Trustee and Honorary Secretary of the Kamala Nehru Memorial Hospital at Allahabad from 1939-40 till 1970 and continued as a trustee and member of its managing committee.

A liberal Hindu by faith Shri Uma Shanker Dikshit lives simply and unostentatiously. A follower of Vivekananda and Swami Daya Nand and a staunch believer in Gita's message of "Niskama Karma", he is a supporter of the national need for reforms like removal of untouchability and Purdah System, ban on child-marriages, approval of widow-remarriage, female education and adult-literacy etc. At the same time he presses for the teaching of nationalism in schools and in colleges and also favours 'basic



education'. He wants democracy "with responsible citizens, united and steadfast. India may still attain its great destiny and realise her mission of establishing human brotherhood, universal amity and peace, freedom from want". He has been a consistent opponent of regionalism, provincialism, parochialism and linguistic chauvinism. Although he was the General-Secretary of Hindustani Prachar Sabha at Bombay for several years and also organised the Hindi-speaking residents for improving their economic, cultural and even political status yet he has not supported the overzealous enthusiasts of the propagation of Hindi in the non-Hindi States. He considers it legitimate and even necessary that the people in various states should possess state patriotism and promote the distinctive features of their language, art and culture. For achievements of a self-reliant and prosperity-oriented economy India needed and still needs a composite economic system in which heavy, medium and small industries, cottage and village industries are all helped to grow and function in an inter-connected and integrated pattern. The immediate need is to accelerate the rate of development of employment oriented industries and commerce.

As a man of action, his approach to social, economic and political questions displays a basic consistency and dedication. His disappointment with the present national politics, compounded by ill-health, has impelled him to seek a semi-retirement from active public life. But call for duty, being overwhelming in him, Dikshitji responded to it by accepting the position of Rajyapal of West Bengal.

*Personal Interview with Shri Uma Shanker Dikshit, Rajya Sabha Who's Who 1961-1970, 1972; Times of India Directory and Year Book 1974-75.*

SUSHILA TYAGI

**DIVETIA, H. V.**

—See under H. V. Divetia

**DONGERKERY, S. R. (1898-1976)**

Born on 25 February 1898, son of a retired Indian Princely State Railway-Manager, the late S. R. Dongerkery B.A., (Hons.) LL.B., had a uniformly brilliant academic career right from his school days, winning merit scholarships, prizes and the coveted Kinlock Forbes and Davar gold medals in Roman Law and Jurisprudence in the University. He was a Dakshina Fellow in the Elphinstone College and was assigned teaching work in French as the best French student his Professor had seen during his service.

English and French literature were his subjects for graduation. His school education was in the St. Xavier's High School where his name adorns, among other distinguished men, the panel of the Roll of Honour. Later, when he was appointed Vice-Chancellor his College Principal who had earlier mentioned him in the Centenary Souvenir Volume on hearing the news, addressed him as his "Fellow Student".

He was tipped for the Indian Civil Service nomination but missed it narrowly to make way for an Ex-Serviceman's brother greatly to his own advantage. He thereafter took to Law and practised as an Attorney-at-Law and Advocate for seven years in the Bombay High Court. Since his school and college days he was known as a writer, having edited and written articles and books from time to time. Impressed as he was by a High Court Judge, Justice Mirza Ali Akbar Khan, he was persuaded to join University service, which he did reluctantly. Since he touched nothing that he did not adorn, here also he made his mark as an eminent educationist and administrator and won high honours. His university career was marked in Bombay by the establishment of the Department of Chemical Technology, an almost fool-proof examination system, a sympathetic attitude both towards teachers and students, culminating in the Centenary Celebrations when the social side of the University was developed by the laying of the foundation stone of the Club House, Hostel and Sports ground. As an ardent supporter of university autonomy and academic excellence he fought tooth and nail for their preservation. Before he finished his term, after serving the Bombay University first as Registrar and then as its first Rector he was appointed the first Vice-Chancellor of the Marathwada University to put a new University on its feet in a developing region of Maharashtra. Here also during his two tenures of office, as the Chief Architect of the University he placed it on a sound footing, bringing new life to the region.

He carried out his own progressive measures here, first and foremost, by making the service of teachers secure and ensuring better grades for them. He introduced a system of grants to Research workers in the Medical Colleges, matching grants to teachers for books and the expansion of University Department of Education for the special needs of the region like Departments of Marathi, English, History, Physics in addition to those in several other spheres.

He was a delegate from the Bombay University to the first Conference (1950) held at Nice (France) for the formation of the International Universities



Association. The British delegation proposed his name for the Chairmanship of its Constitution Committee and he was elected its Vice-President for a period of five years. He was a delegate to the Commonwealth Universities Congress at Cambridge (1953) and a year later to the Columbia bi-centennial in the U.S.A., and internationally acclaimed as an authority on University education.

He was awarded the Imperial Relations Trust Award, which he made use of for a Study of University administration in Great Britain. The French Government also gave him an award in Paris. Here in India, he was awarded the much coveted Dr. Dadabhai Naoroji Award for distinguished work in University Education.

He chaired the Commission known as the Dongerkery Commission for the amendment of the Gujarat University Act, the U.G.C. Committee on Examination Reform and the Bombay University Committee for the Medium of Instruction in College, besides being a Member of various other Commissions, and Committees.

He was Editor of the *Bombay Law Journal*, and Faiz Tyabji's *Mohamedan Law*. He wrote a monograph on the Law of Cutchi Memons and Commentaries on the Sale of Goods Act and the Indian Partnership Act as a lawyer.

On University Education he was an authority and published a number of books among which the following deserve mention. *University Education; Around the British Universities; Autonomy for Universities; Ivory Tower* (poems); *Memories of Two Universities; History of a hundred years of the Bombay University; University Education in India* (Dr. Dadabhai Naoroji award Book). He also contributed regularly to the Commonwealth Year book. All his works and writings are in the possession of the Marathwada University Library as the S.R. Dongerkery Collection which includes his notes, files, MSS.

Known for his integrity, honesty and great administrative qualities, he was a very popular figure in University circles both in India and abroad. Jovial in temperament and with a keen sense of humour he could put a tense meeting right with a casual 'humorous' remark. His regime was thus marked as an outstanding one both in Bombay and Marathwada. With his legal acumen he would always stretch a point in sympathy towards all those who had occasion to go in problems. Even though it is quarter of a century since he retired from active service he is remembered and talked of as an institution.

He married Kamala, granddaughter of an eminent lawyer, Shiva Rao Arur Dharwar. His domestic life was extremely happy with a talented wife, also a writer and artist, to help him carry out his onerous duties. His dedication in a single sentence in his monumental work sums up his sentiments and regard for her fully "To Kamala, Companion in My Life and Work". He is survived by her and an adopted son, Sooraj.

*Dongerkery S. R., Memories of Two Universities, P. Manaktala and Sons, Ltd. Bombay; Dongerkery S. R., University Education in India, P. C. Manaktala and Sons Ltd., Bombay; Dongerkery S. R., History of the University of Bombay, University of Bombay; Dongerkery, Kamala S. (an autobiography), On the Wings of Time, Bharatiya Vidya Bhavan, Bombay; Personal Knowledge and Records with the Marathwada University, Aurangabad.*

KAMALA DONGERKERY

DOURESSAMY, ANSARI, P. (1906- )

Douressamy was born in Pondicherry town on 22 July, 1906. He belonged to a middle class family, known as the 'priestly household'. Periasami Naicher, an accountant in a shop, was his father; Dhanabhagyan Ammal was his mother. Periasami Naicker's ambition was to see his son becoming an eminent lawyer. Of course, Douressamy did not oblige his father in that respect, but rose later on as a respectable law-maker.

Douressamy had his school education at Petit Seminaire, Pondicherry (1912-22). Then he continued his studies at College Colonial, Pondicherry (1922-25). For some time he learnt Tamil under Thirupulisami Aiyar. Thirupulisami Aiyar, a Saitada Sri Vaishnava, was a profound Tamil scholar of those days in Pondicherry. He was conducting a Tamil school privately. He had taught Bharatidasan too. The aimlessly drifting Douressamy turned a corner when one Palani Chettiar introduced him to nationalist Tamil magazines like *Sudantira Sangu*. Since then Douressamy's mind was thrown open to Gandhian principles which he follows scrupulously and tenaciously to this day. Bhagat Singh's heroic act of hurling a bomb in the Parliament (1929) animated Douressamy so much that he plunged into politics. He picked contact with all the veteran national leaders. He took a definite anti-Communist stance.

Mahatma Gandhi's grand ideal of Hindu-Muslim unity was nearest to Douressamy's heart. To

popularise it he opened a vegetarian hotel (1940) with a Muslim name and Brahmin cooks. That was the celebrated 'Ansari Hotel'. (Named so, after Dr. Ansari, the President of the Madras Congress-1926). That hotel was open to all, irrespective of class or creed. Douressamy could manage to run that hotel for thirteen years. He could never forget the storming of that hotel on 27 February, 1947 by the Communists. Whether Douressamy's attempt served the great expectations of the mentioned ideal or not is a moot point. But the sincerity behind it is ineffable and inimitable. Further, that bestowed on Douressamy the title 'Ansari', which has stuck as a permanent prefix to his name. In Pondicherry, he is equally well-known as 'Ansari'.

The French India Congress appeared in Pondicherry in 1944. Douressamy was its General Secretary for a decade. During that period his selfless endeavours in the liberation of Pondicherry from foreign rule are praiseworthy. He organized and participated in agitations, processions, hartals. In 1955, Douressamy was defeated in the elections held for the Pondicherry legislature. Subsequently he resigned the party post and primary membership (1955). However it is highly creditable for Douressamy that he did not stoop to seek a berth in any other political party. In fact he continued to uphold and bolster up the Gandhian principles.

Douressamy joined the 'Congress-O' in 1969. He contested the elections to the Pondicherry legislature conducted that year. He was successful and became Member of the Legislative Assembly. He retained his seat in the 1974 Assembly elections also. In the then legislature he was Deputy Leader of the Opposition, and also the Chairman of the Public Accounts Committee. In the post-Emergency days Douressamy joined the Janata Party due to the merger of 'Congress-O' in it. When the electorate of Pondicherry went to the polls in 1977, Douressamy was elected as a Janata Legislator. In that Legislature he was Leader of the Opposition, and continued to be the Chairman of the Public Accounts Committee, as also a Member of the Privileges Committee.

As a legislator Douressamy was active and dutiful. Even otherwise he is noted for striving willingly and untiringly to redress the real grievances of the citizens. With good intentions he is outspoken in his criticism. While he spares not any mistake or misdemeanour, he shrinks not in applauding merit. His political addresses are invariably in Tamil. Meant for the common people they are characterized by a flavour of simple elegance mixed with candour.

Certain views subscribed to by Douressamy may be detailed thus 'Authoritarianism is an anathema.

Liberty and Democracy lay the path of national progress and lead to prosperity. Any government must give heed to the hapless multitude. Bureaucracy still functions as in pre-Independence days. So far no institutional transformation has been visible for the betterment of the common humanity. The present educational pattern imperils patriotism and impedes progress. Linguistic chauvinism must be abandoned. Gandhian ideals are very relevant to personal and national life even now'.

Douressamy's knowledge of horses is notable. He can spot 'lucky' horses. He is expert in manege. Between Nellore and Madurai he is better known as an equestrian than as a legislator and freedom fighter. He is very fond of cock-fighting and gunmanship. In the latter game his accuracy is said to be perfect.

Douressamy is of medium height, lean and dark complexioned. He leads simple life. He has been wearing Khaddar since the Dandi March by Mahatma Gandhi (1930). He is renowned as a true Gandhian in Pondicherry. He is a bachelor, given to candour, truth and uprightness. He is a towering personality who had seen and experienced much. Agility, courage, determination, honesty, sincerity—all these, if not more, are his sterling virtues. He was honoured with the Tamra Patra in 1972. He was offered Freedom Fighters' Pension which he declined saying that he did only his duty to his motherland. He is a self-made man, worthy of emulation.

*Personal Interview; Private Information.*

N. JAGADEESAN

## DOWERAH, JATINDRANATH (1892-1964)

Jatindranath Dowerah was born at Sibsagar on 4 March, 1892. The ancestry of his family can be traced back to Gauradhwaj Singha of Kanauj who accompanied Turbak of Gaur during his Assam expedition and later on preferred to settle in the region. The Ahom King gave him the Duarah title. Jatindranath's father Syamsundar Duarah was in the ninth generation of this family. Jatindranath's mother Punyadalata was the daughter of Jogadhar Rai Baruah of Nazira. Syamsundar had five sons and two daughters, of whom Jatindranath was the youngest.

Jatindranath after passing the Matriculation Examination in 1909 from Sibsagar Government High School went to Calcutta and he did his B.A. from the Scottish Church College (1913).

He began his career as a teacher. He served for some years in Dibrugarh George Institution; then went to Calcutta and became a teacher in the Scottish Church Collegiate School (1921-47). During this time he worked as part-time lecturer in Postgraduate classes (Assamese), Calcutta University (1937-47). He came back to Assam in 1948 and served as Professor in Dibrugarh H.S. Kanoi College (1948-61).

He is a lyric poet. His poetic career grew under the auspices of a journal called *Banhi* edited by L.N. Bezbaroa in 1909. He is a subjective poet who, in modern times, sang about his own soul earlier than others. He owes much to Shelley, Tennyson and Heine as to Omar Khayyam, Sufism and Rabindranath Tagore.

The poet is mainly concerned with himself and tosses about ideas to himself. Himself the minstrel and the listener rolled into one, Jatindranath who is essentially a poet of love and a devotee of beauty, dreams of love and writes of the same stuff.

His poetry is rich in variety. There are desire for union, regret at repulse, the sigh of unrequited love and the pangs of separation in his poems. There is an undercurrent of love of adventure and passionate pursuit of beauty in some of his poems. In his *Nawaria* group of poems the desire to drift with the stream like a forlorn soul is emotionally vivid. The poet embarks on a ceaseless journey in search of a golden land, the quest is like W.B. Yeats' desire to travel to Byzantium. Among his publications are 'Apon Sur', 'Banaphul', 'Milanar Sur' and 'Omar Tirtha'. Omar Tirtha is a matchless version of the Rubaiyat of Omar Khayyam in Assamese verse. His another novel work is the *Katha Kavita* written in the manner of Turgenev's poetic prose. Though it acclaims to be poetry the book is written in impassioned prose and has remarkable suggestiveness.

He was the first Assamese recipient of the Sahitya Akademy Award (1952) for his poetical work *Banaphul*. He was the President of the Asam Sahitya Sabha (1955-56). He passed away on 5 July, 1964 at the age of seventy-two. He was a life-long bachelor. His pen-name is Jadu.

He was elegant and handsome. He was simple in his dress, suave in manners but shy by nature. A tram-accident in Calcutta in 1933 told heavily upon his health.

He is a supreme lyricist of Assamese poetry. Even there is an implicit buried lyric in his prose. He may be called a poet's poet. A product of Assamese Romanticism, Jatindranath in many respects stands out as the best workman of them all.

*Duarah Sahitya Pratibha*, R. S. Sabha; *Assam Sahitya Sabhar Bhasonawali-Vol. II*; *Asamiya Sahityar Chamu Buranji*, J. N. Goswami; *Modern Assamese Literature*, B. K. Barua; *Assamese Literature*, H. Borua.

J. N. GOSWAMI

D'SOUZA, JEROME, REV. FR. (1897-1977)

Born on 6 August, 1897 Fr. Jerome D'Souza hailed from a well established Catholic family in the village of Mulki, South Canara. Since it is a multi-lingual area Jerome commanded fluency in Konkani, Marathi, Tulu, Hindi, Urdu and English. He had his intermediate education at St. Joseph's College, Tiruchirapalli and Master's degree from Presidency College, Madras. In 1921 he joined St. Joseph's College, Trichy as Lecturer in the English department.

As a major turning point in his life on 28 May, 1921 Fr. Jerome enlisted himself as a member of the Order of Society of Jesus at Shenbaganur. After four years' stay at Shenbaganur he moved to St. Xavier's College, Palayamkottai and from there he left for Europe in 1928 to study Theology. In 1931 he was ordained as priest and then returned to Tamilnadu. On his return he was again posted at St. Joseph's College, Trichy and succeeded Fr. Leigh as Principal. Considering his inherent talents he was nominated as a member of the Constituent Assembly of India. In the Interim Parliament he worked as one among the Three-Men Arbitration Commission along with Dr. H. C. Mukherjee and Bhakshi Tek Chand on the claims of Gujarat and Maharashtra to the Dangs. He carried out negotiations with the Pope and the French Foreign Minister on behalf of India. He served as a member of the Advisory Committee on Foreign Affairs and the Select Committee on Aligarh and Benaras University Bills. He served as a member of the Indian delegation to the U.N. Assembly four times i.e. 1949, 1951-52, 1955 and 1957. He was nominated as a member of the U. N. panel for International Arbitration Committee. He founded the Indian Institute of Social Order at Poona. On the ecclesiastical side, he was elected to the Curia of the Superior General, Rome and appointed as Assistant to the General for All Asian Affairs and visited Japan, Formosa, Indo-China, the Philippines and Burma. In 1968 after his return to India, he spent the remaining one decade at Loyola College, Madras in meditation, reading, writing and lecturing. He died on 12 August 1977 at the age of eighty.

*Golden Jubilee Souvenir, Loyola College, Madras; St. Joseph's College Magazine, Trichy, 1978; The Hindu, 13 August, 1977; Indian Express, 13 August 1977; Information given by Prof. Sundaraj, St. Joseph's College, Trichy.*

B. SOBHANON

#### DUBE, SHYAMA CHARAN (1922- )

An eminent Social Anthropologist, Shyama Charan Dube was born on 25 July, 1922 at Seoni in Madhya Pradesh. He passed his Matriculation Examination from Model High School, Jabalpur in second division in 1939, Intermediate Examination of Nagpur University in first division in 1941 with distinction in Hindi and B.A. (Hons.), M.A. Examination from Nagpur University in Political Science in first division in 1944. From the same University he took Ph.D. in Anthropology on 'The Kamar : an Anthropological Study' in 1947.

After a brief spell of teaching Political Science at Nagpur and Lucknow Universities as Lecturer during 1946-48 Dr. Dube joined Osmania University in 1944 as Reader in Social Anthropology. In 1952-53 he was Visiting Lecturer at the School of Oriental And African Studies, University of London and in 1955-56 Visiting Professor at Cornell University, Ithaca, New York. In 1957 he occupied the professorial chair of Anthropology at the University of Saugar; under his headship the Department of Anthropology gained reputation as a centre of research. Dr. Dube functioned as Dean, Faculty of Science for a term of three years and continued on the Faculty upto 1978. With effect from 1969 he was ranked as Senior Professor. Under his guidance ten research scholars have taken Ph.D. degree.

During his professorship Dr. Dube held several assignments in India and abroad. From 1960 to 1964 he was associated with the National Institute of Community Development first as Director of Research, later as Principal. In 1970 he delivered the University Grants Commission National Lectures on 'Explanation and Management of Change' and in 1971 two Lectures on 'Man, Education and Society' at the National Council of Educational Research and Training. He also delivered Majumdar, Rajendra Prasad and Maithili Saran Gupta Memorial Lectures in 1972, 1974 and 1976 respectively. From March 1972 to June 1977 Professor Dube was Director of the Indian Institute of Advanced Study, Simla and subsequently for a short time Director, Govind Ballabh Pant Institute of Social Sciences, Allahabad.

From 1978 to 1980 Professor Dube was Vice-Chancellor of Jammu University. In 1978 he attended the Commonwealth Vice-Chancellors' Conference in Canada and was leader of the Indian team in the Indo-Soviet Seminar on 'Secularism in a Multi-Religious Society' held at Tashkent and Moscow. In 1980 he was awarded National Fellowship of the Indian Council of Social Science Research. Since November 1981 he has been a Consultant at the United Nations, Asia and Pacific Development Centre, Kuala Lumpur.

Professor Dube has done anthropological field-work among the Kamars of Chhatisgarh and in the village communities in Andhra Pradesh, Uttar Pradesh and Madhya Pradesh. He has been actively associated with the Indian Council of Social Science Research and several of its important committees and panels. The Government of India appointed him a member of the Review Committee of ICSSR and of the Hindi Granth Academies. He was Chairman of the Central Advisory Committee for Tribal Research and also of the Committee for Anthropological Survey of India. In the initial phase of the Fifth Five Year Plan he helped the Government in devising new strategy for tribal development. The University Grants Commission and the Ministry of Education, Culture and Social Welfare have been nominating him as a member of their various expert committees from time to time. He has served the Madhya Pradesh State Government as a member of its Planning for sometime and has been on its several committees dealing with arts, culture, education and tribal development.

The association of Professor Dube with the UNESCO in diverse capacities since 1953 and his participation in the international and national conferences and associations have been quite significant. Besides being a UNESCO Consultant and a visitor to West Pakistan in that capacity in 1962, he has attended its conferences, commissions and expert working groups in several countries such as Cyprus, Switzerland, Japan, France, Bulgaria, Peru and Malaysia either as a member or special invitee. In 1952 he attended the World Congress of Anthropology in Vienna by invitation. In 1956 he contributed a research paper to the International Sociological Congress at Evian in France and another paper to the Rahovoth (Israel) Conference on 'Comprehensive Planning of Agriculture' in 1963. In 1973 he was a member of the Indian delegation to Yogyakarta Inter-Governmental Conference on Cultural Policies in Asia and in 1974 he represented India in the 24th Congress of the International Institute of Sociology at Algiers. In

1977 he was invited to the world conference on Humanistic and Philosophical Sciences at Montreal. Besides these he participated in several other International Conferences, Development Institutes and Seminars in London, Paris, Burg, Wertenstein, Moscow, Manila, Hawaii, Bonn and Bangkok and made substantial contribution to several of them in the forms of research papers and discussions. In 1979 he addressed the Third Conference of the Association of Asian Social Science Research Council in Manila. In 1980 he addressed the Ninth International Conference on the Unity of the Sciences in Florida and the Tenth one in Seoul in 1981. In India Professor Dube has been actively associated with all the Anthropological and Sociological Conferences and Seminars and has made valuable contribution to them.

Professor Dube has to his credit authorship of seven and editorship of three books. Among the former *The Kamar* was published in 1933, *Indian Village* in 1955, *India's Changing Villages* in 1958, *Manav aur Sanskriti* in Hindi in 1960, *Explanation and Management of Change* in 1971, *Social Sciences and Changing Society* in 1973, *Contemporary India and its Modernization* in 1974, *Modernization: Search for Alternative Paradigms* is in UNU Press, Tokyo. Among the edited volumes *India Since Independence* was published in 1974, *Tribal Heritage of India Vol. I* in 1977, and *Public Services and Social Responsibility* in 1979. Of these publications '*Indian Village*' has been translated in many languages and '*Manav Sanskriti*' had three editions. More than fifty of his research papers have been published in reputed foreign and Indian journals and in the proceeding volumes of conferences and seminars. For his outstanding contribution to Indian Anthropology the Asiatic Society of Bengal has awarded S. C. Roy Gold Medal to Professor Dube. Several other learned societies in India and abroad have honoured him in various other ways.

Dr. Dube married Shrimati Leela Amberdekar in 1945 and has two sons Mukul and Saurabh. Shrimati Dube was Reader and Head of the Department of Anthropology at the University of Saugar for several years. Presently she is a Senior Fellow at the Institute of Development Studies, Jaipur.

*Curriculum vitae of Professor S. C. Dube (Cyclo-styled); Annual Reports of Saugar University; personal File Preserved in Saugar University.*

H. L. GUPTA

## DUGGAL, KARTAR SINGH (1917-

Kartar Singh Duggal was born on 1 March, 1917 in village Dhaminal, situated five miles off Rawalpindi, the famous Pothohari region of the West Punjab, now in Pakistan. His father S. Jeewan Singh Duggal was a social worker by profession. Kartar Singh Duggal received his early education at his village school and passed his Matriculation Examination from the Mission School, Rawalpindi in 1934. He received his Master's Degree in English Literature in 1940 from the Forman Christian College, Lahore. Earlier he had also passed Punjabi Honours Examination from the Panjab University, Lahore.

In the year 1948 Shri Duggal was married to a Muslim girl from U.P. Ayesha, who is a medical doctor by profession. The couple have a son and a daughter and are now settled in New Delhi.

Shri Duggal has a long innings with the All India Radio which he joined in 1942 in Lahore. After having worked with the Jullundur Station of the A.I.R. for sometime he ended up as the Station Director of the Delhi Station. This office he relinquished in 1966 and went over to the National Book Trust of India where he worked first as Secretary and later as its Director till 1973. From 1973 to 1976 he was the Advisor (Information) to the Planning Commission of India. In recognition of his expertise in the field of Broadcasting he has been appointed member of the Advisory Committee of the Government of India, Ministry of Information and Broadcasting.

Kartar Singh Duggal is a linguist in his own rights. He is well conversant with as many as four modern languages—Hindi, Urdu, English and Punjabi and has written practically in all of them. He is also familiar with at least one oriental language; viz. Persian.

Duggal is basically a creative writer and is recognized as one of the most outstanding contemporary Punjabi writers, writing both in Punjabi and other Indian languages. Although it is because of his short stories that has earned him the top position which he enjoys today yet there is hardly a genre of literary form in which he has not excelled himself. His first collection of short stories *Swer Sar* (The Early Morning) was published in 1941. He has already written about four hundred and fifty short stories compiled in twenty collections. In addition he has written seven voluminous novels, besides four dramas, three collections of one-act plays and a couple of books on literary criticism. He also has two

poetic works to his credit. One of his short stories *Come Back My Master* has been included in *The Greatest Short Stories of the World*.

In the field of Punjabi literature Duggal has been acclaimed as a "trend setter" both from the point of view of the style and technique, and the choice of the subjects and themes of his literary creative writings. As a short story writer he is recognised as an "usher of modern sensibility in Punjabi literature". Following the naturalist trend, both "empirical humanism" and "psychological realism" are the notable characteristics of his literary expression. The trend of "stream of consciousness" in Punjabi fiction is also said to have been initiated by him as also that of character sketching with minute details and analysis.

Duggal is said to be the first Punjabi writer who threw to the winds all inhibitions in the selection of his subjects. Many a time therefore, he chose such themes like man-woman relationships, lesbian friendships, and those of sex and nudity. He was no doubt criticised for this and charged of having introduced "pornography" in Punjabi literature. But this did not deter him from doing so. As an artist, concerned with man in the most natural form, articulation of his impulses and urges, attitudes and motivations must not be forbidden but need to be given an aesthetic form which is beautiful, enjoyable and pleasing.

Duggal's contribution to the world of letters has won him several awards and honours. He was honoured by the Punjab Government in 1962 as a distinguished man of letters and by the Delhi Administration in 1976. The Sahitya Akademy award was conferred on him in 1965 for his collection of short stories entitled *Ik Chhit Chanan Di* (A Ray of the Moon). Ghalib Academy honoured Duggal with an award for Urdu Drama in the year 1976. In 1981 the Soviet Land Nehru Award was given to him in recognition of his services to world peace, humanism and Indo-Soviet friendship.

He is a widely travelled man and has attended several international conferences and seminars held abroad, representing India in official capacity and leading Indian delegations.

Kartar Singh Duggal maintains his literary interests as actively as ever. He is at present the President of the Punjab Sahitya Akademy. He is also associated with the Hindi Samiti of the Government of India and Zakir Hussain Educational Foundation and a founder member of the Indian Institute of Social and Economic Growth.

His most recent publications are *Secular Perceptions in Sikh Faith* and *Gurmukh Singh Musafir*,

*A Biography*. He writes columns for some Indian dailies like *The Tribune*, *The Hindustan Times* and *The Indian Express*. He is planning to write a book on Ranjit Singh.

*Bio-Data supplied by the author and personal interview with him on 10 October, 1982. "He dips his pen in Blood", an unpublished paper by Dr. M. P. Kohli; A Critical History of the Punjabi Literature : From Ancient Times to 1979 (Gurumukhi) by Dr. Jeet Singh Seetal, Pepsu Book Depot, Patiala, 1980; Kartar Singh Duggal : A Critical Introduction by Jasbir Singh Ahluwalia in Indian Literature, Vol X, No. 3, 1967. pp. 44-47.*

MANORAMA KOHLI

DUGGAN, JAMSHETJI NASARVANJI  
(1884-1957)

Dr. Duggan was born in Bombay on 8 April, 1884. His early schooling took place in the Chandanwadi Municipal School and the Elphinstone Middle School. He matriculated in November 1899 from the Elphinstone High School. He joined the Grant Medical College and passed his L.M.S in 1904. He had a distinguished career as a student and won several prizes for merit.

Dr. Duggan began his professional career on the sea as a ship's surgeon and visited Mecca, Medina and Jeddah with the pilgrims. He then joined the Parsee Plague Hospital at Parel and worked there for a few months. In July 1905 Col. Street picked him up as his Surgical Registrar. Under this efficient surgeon, Dr. Duggan got very valuable practical training in general surgery which is an essential background of ophthalmic surgery. In March 1906 he joined Sir C. G. Ophthalmic Hospital as its Clinical Registrar. In 1908 he went abroad for the first time and visited some of the most important clinics in Europe where he worked under eminent men in Vienna, London, Paris and Wiesbaden. In 1912 he went again to England and took the Diploma in Ophthalmology at the University of Oxford. He was the first to pass D.O. (Oxon) with honours.

By this time Dr. Duggan had established himself as one of the most leading Ophthalmic Surgeons in Bombay. He was appointed to officiate as Ophthalmic Surgeon to the Sir C. G. Ophthalmic Hospital and Professor of Ophthalmology in the Grant Medical College several times from 1918 till 1925 when he was confirmed in that post. He was the first Indian member of the independent medical profession to hold these posts.



Dr. Duggan's ability and work now received international recognition. In the year 1929, the Ophthalmic Society of Egypt elected him as its Honorary Member—rare distinction conferred on a few of the world's best ophthalmologists. This high honour brought him in limelight, and soon after, his fame spread in Europe as one of the leading ophthalmic surgeons of India.

Dr. Duggan's connection with the University of Bombay began in 1918 when he was elected as its Fellow. He became the Dean of the Faculty of Medicine in 1929. He was also a Member of the Syndicate. He was mainly responsible for moving the University to institute the Diploma in Ophthalmic (D.O.) in 1928.

As a Fellow of the college of Physicians and surgeons he moved that body to create diploma in Ophthalmic Medicine and Surgery (D.O.M.S.). He soon became a Member of the Council of the College, its Vice-President in 1931-1934 and President in 1934-1935. He was for many years a Member of the Bombay and Indian Medical Councils. In 1934 he was elected President of the All India Ophthalmic Society.

Dr. Duggan has to his credit a distinguished military service which he gave free to the war hospitals in Bombay during the First Great War. He was Officer Commanding the Indian Military Hospital, Cumballa Hill, for some time and President of the Joint War committee of the Bombay Branch of the Red Cross Society and the St. John of Jerusalem Organisation. He retired from the IMS in 1935 with the rank of a Lieutenant Colonel. For this outstanding service, the British Government bestowed on him the titles of O.B.E. and C.I.E. and the Knighthood.

For many years, Dr. Duggan represented Bombay on the Editorial Committee of the British Journal of Ophthalmology. He was one of the chief collaborators of the *Acta Ophthalmologica* of Jerusalem, Palestine. It was an honour of the highest degree when Dr. Duggan was invited to become the Vice-Patron of the International Journal of Medicine, *L'Europe Medical*, published in Paris. In the same year, he was requested to contribute a paper on Presbyopia to the British Encyclopaedia of Medical Practice and his contribution stands there as an authoritative exposition of this subject. Dr. Duggan was the first Indian to be honoured in this way.

In April 1939 Dr. Duggan retired as Ophthalmic Surgeon to the Sir C. G. Ophthalmic Hospital and as Professor of Ophthalmology in Grant Medical College. On his retirement from these posts, he was

appointed Consulting Ophthalmological Surgeon to this Hospital. His management of the Hospital was very exemplary. Punctuality, strict discipline and a high sense of duty were the most outstanding features of his administration.

For some years, Dr. Duggan was Superintendent of the Tata Memorial Hospital for Cancer.

Public honours were not wanting for Dr. Duggan. He was appointed Sheriff of Bombay in 1943. He served for many years as an Honorary Magistrate of the city. A man of social charm, he took an active interest in the Rotary movement and was a member of the Western Indian Turf Club.

A few years before his death, Dr. Duggan earned the blessings of the entire Jain community of Bombay when he restored the eye-sight of their head. In recognition of this service, he was presented with a silver casket at a public meeting.

Dr. Duggan attended a number of International Conferences held on his subject.

He has to his credit some original instruments and appliances which are named after him, in particular, the Duggan Visual Activity Test for Malingerers.

Dr. Duggan died on 15 January 1957. In him India lost one of the most distinguished ophthalmic surgeons.

*History of the Indian Medical Service, 1913 by Lt. Col. D. G. Crawford, Vol. II; Sir G. J. Ophthalmic Hospital Annual Reports, 1874-1908; Personal interview with Lady Jena Duggan.*

V. G. HATAKAR

#### DUKHAN RAM

—See under Ram, Dukhan

#### DURANI, SALEEM (1937- )

Saleem Aziz Durani, the renowned cricketer, was born in Kabul on 11 December 1937 in a family of farmers. His father, Abdul Aziz, an all-round sportsman of distinction, who played for India in one unofficial Test match as a wicketkeeper, was in the employment of the Jam Sahab (ruler) of Nawanagar State. The erstwhile Jam Sahab, a great patron of cricket, retrenched his staff of distinguished cricketers in 1947 because of financial stringency. Finding himself jobless, Abdul Aziz migrated to Pakistan and settled in Karachi where he established a coaching school.

His wife, Zareena Aziz, decided to live in India and brought up Saleem and her other children. Saleem learnt the fundamentals of cricket from eminent



cricketers at Nawanagar. Vinoo Mankad, the great Indian all-rounder, was his mentor, philosopher and guide.

Saleem is a Muslim of the Pathan stock. But his religious views are unconventional. He is a humanitarian who considers humanism as the true essence of religion. He is married to Manjula, who is a Jain. Manjula Durani, a medical practitioner, is a specialist in the diseases of women and children in Bombay. She loves cricket and is a fan of her husband. His daughter, Sarita Durani is an undergraduate student in Sofia College, Bombay. She, too, is fond of cricket and plays badminton.

Saleem's career has been varied and colourful. His formal education suffered because of difficult circumstances and total involvement with cricket. But he has studied and learnt a lot. He speaks fluently and effectively, both in Hindi and English. He works as Sports Officer for Century Rayons, Bombay. He retired from first-class cricket many years ago, but plays for his office team in the inter-office cricket tournament in Bombay.

He made his debut in the Ranji Trophy Tournament in 1953, and played first-class cricket for two decades in the course of which he represented Saurashtra, Gujarat and Rajasthan in the Ranji Trophy Tournament, the Central Zone in the Duleep Trophy Tournament and Rest of India in the Irani Cup Tournament. He also played in the Lancashire League and the Staffordshire League in England as a professional cricketer in 1960 and 1963. He played for India in 29 Test matches from 1959-60 to 1972-73 and toured the West Indies in 1962 and 1971 as a member of the Indian cricket team.

His record in first-class cricket is impressive. In all first-class matches he scored 8,463 runs including 14 centuries and numerous half-centuries at an average of 34.54, and captured 477 wickets at an average of 25.58. In Test matches he scored 1,202 runs including 1 century and many half-centuries at an average of 25.04, and captured 75 wickets at an average of 35.42. However, his performance in Test matches—the highest class of cricket—is not a true index of his exceptional all-round ability.

There were occasions during his Test career when Saleem looked a world-class player both with the bat and the ball. He was a natural and aggressive left-hand batsman, who in a lazy and languorous style often converted batsmanship into a fine art. He possessed a wide repertoire of strokes; with minimum movement of the feet he could impart maximum power to his strokes. It was grace at its apex. On his day he could murder any bowling. He was a great lifter of the ball who often hit sixes on

popular demand even in Test matches. The fastest half-century in a Test match by an Indian batsman stands to Saleem's name. He was, undoubtedly, the darling of the spectators.

He was an attacking and penetrative left-arm spinner who was never afraid of punishment. On a responsive wicket he could make the ball 'talk'. He captured the highest number of wickets for India in the England Vs. India Test series played in 1961-62. His bowling contributed to India's victory in at least three Test matches. He was one of India's star all-rounders for well over a decade.

Saleem is a unique character. He is 'uncle' to younger generation of Indian cricketers and was 'Prince Saleem' to his team-mates of 1960's. He is a tall, slim, handsome, generous, warm-hearted and helpful man of pleasing and polished manners who rarely loses his cool. He can make any company lively with his pleasant wit. He dresses smartly in the western style and has the looks of a film actor. In fact, he has been a film actor, too. He played the leading role in B.R. Ishara's Hindi film 'Charitra', released in early 1970's. He loves high quality fiction, classical music and farming.

He arrived on the cricketing scene at a time when Indian cricket was desperately struggling to acquire a healthy image. Saleem brought with him a positive approach to the game. He was an aggressive player both by temperament and training. He was a creature of impulse; his instinct dictated his judgment. This was the root cause of his inconsistent performance in Test matches. He was called moody and temperamental. In some quarters it became a fashion to describe him as a 'wayward genius'.

He is a genius; but he is neither moody nor wayward. He was a pupil of Vinoo Mankad whose approach to this game was infectious. This determined the pattern of Saleem's cricket. But he was not all aggression. In many Test matches he subordinated his aggressive instinct to the interest of his team and played dour and defensive cricket. By his superb batting and bowling he won the Duleep Trophy for the Central Zone almost single-handed in 1972.

Saleem would have reaped better harvest in Test cricket had he chosen to play it safe. But he hated to play cricket in the manner of chess. Cricket to him was a joyous adventure and he served Indian cricket in his inimitable style. For his artistic and graceful batting some likened Saleem to England's legendary Frank Woolley. Sunil Gavaskar, India's master batsman, described Saleem as the most graceful left-hander he ever saw. Saleem is a recipient of the Arjun Award, an honour every Indian sportsman covets.

*Talks with Saleem Durani in Bombay in October 1982; Personal knowledge, The author of this profile has met Saleem Durani several times and has watched some of his performances in Test matches. The author is a former cricketer who played cricket in many parts of India for several years. He has been watching Test cricket for thirty-four years and has discussed this game with cricketers of eminence. Sunil Gavaskar, Sunny Days, New Delhi, 1976; Dharmayug, 10 June 1979; The Illustrated Weekly of India, 25 November 1979; Indian Cricket, Madras, 1961; Indian Cricket, Madras, 1981; Score, Special, Cricket, New Delhi, 1981; Sportsworld, 25 April, 1979; Sportsweek, 10 February, 1980.*

VIRENDRA KUMAR SHARMA

## DWIVEDI, HAZARI PRASAD (1907-1979)

Hazari Prasad Dwivedi, the eminent Hindi litterateur, was born to Anmol Dwivedi and Jyotishmati on 20 August, 1907 at Dube Ka Chhapra village in the Ballia district of Uttar Pradesh in a respectable Hindu family of the Saryupari Brahmin caste. It was a family of peasants, but it enjoyed reputation for scholarship.

He had his early education at his village school. Subsequently, he studied at the Sanskrit University, Banaras, from where he took the Shastri degree in Sanskrit Literature in 1929 and the Shastracharya degree in Astrology in 1930.

He was married to Bhagwati Devi in 1927. Bhagwati Devi, who bore seven children, proved a great asset to him. Her ungrudging cooperation enabled him to concentrate on his studies and he attained immense reputation for scholarship even before he had reached thirty years in age.

He started his career as lecturer in Hindi at the Visva-Bharati University, Santiniketan, in 1930 and worked there upto 1950. He was the Director of the Hindi Department at the Visva-Bharati University from 1940 to 1950. While at Santiniketan, he edited "Visva-Bharati" (1941-47) and "Abhinav Bharati Granthmala" (1940-46). His association with Santiniketan

and Rabindranath Tagore proved a boon to him. It widened his mental horizon and gave a new direction to his thinking.

In 1950, he joined the Banaras Hindu University as Professor and Head of the Department of Hindi and worked in that capacity upto 1960. During this period, he served as President of the Nagri Pracharini Sabha, Banaras (1952-53) and also edited the journal of this literary body.

In 1960, he joined the Panjab University, Chandigarh as Professor and Head of the Department of Hindi and held that post upto 1967. In 1967, he came back to the Banaras Hindu University and worked there as Rector from 1968 to 1970. Subsequently, he took over as President of the Uttar Pradesh Hindi Akademi. He breathed his last on 19 May, 1979.

He was a simple, straightforward and jovial man of lofty vision whose outlook was an admixture of the traditional and the modern. He had great respect for Rabindranath Tagore, Mahatma Gandhi, Jawaharlal Nehru and Madan Mohan Malviva. He was an epitome of simplicity in his way of life and dressed in the typical Hindu style. He was a votary of Indian culture and derived inspiration from the values embodied in it. A litterateur with a high sense of social responsibility, he was truly human and spoke of values which are little prized these days. He believed in the dictum that a man should strive to attain his full moral stature. Moral and social degeneration pained him and his anger and disappointment with the contemporary social order often found reflection in his writings.

An erudite scholar of Sanskrit, Hindi, Bengali, Prakrit, Apbhransh, History and Philosophy, he was truly a literary giant. He has been rated by some as the greatest Hindi litterateur of his times. He was a critic, a novelist and an essayist of an exceptionally high class who made a radical departure from the beaten track. He was an original thinker whose approach was as penetrative and analytical as it was constructive.

*Banbhatt Ki Atma Katha, Charu Chandra Lekh, Punarnava and Anam Das Ka Potha* are his novels. *Ashok Ke Phool, Kalpalata, Vichar Pravah* and *Alok Parva* are the collections of his essays. His works on criticism include *Sur*

*Sahitya, Hindi Sahitya, Kabir and Hindi Sahitya Ki Bhumika*. Besides, he edited many books and journals during his distinguished career.

His criticism was original and constructive in nature and it went to the grass roots. He heralded the dawn of a new era in the field of criticism and it amounted to real contribution. *Banbhatt Ki Atma Katha* occupies the pride of place among his novels. This work, a gem among historical novels, has a class of its own. It ushered in a new trend in the field of historical fiction. He, however, failed to maintain that standard in his other novels. His essays embrace a variety of themes. They pronounce his awareness and mission. His language and style are rich and thought provoking. His writings are characterized by clarity of expression and enjoy the force of conviction.

He lived a full and purposeful life and served the cause of Hindi literature in many capacities. He was associated with numerous academic bodies and proved his mettle as a teacher, orator, presiding officer, editor, essayist, critic, novelist and administrator.

He served as President of the Nagri Pracharini Sabha, Banaras, as a member of the Executive Council of the Visva-Bharati University, as a member of the Sahitya Akademi, New Delhi, as Supervisor of the National

Bibliography (1954) published by the Sahitya Akademi, as a member of the National Language Commission, as a member of the National Book Trust and as a member of the literary delegation sent to the U.S.S.R. by the Government of India.

Fame and honour came to him thick and fast. He was a recipient of the Mangla Prasad Award (1947), the Tagore Award of the Sahitya Akademi (1962) and the Tagore Award of the Rabindra Bharati (1973). The Hindi Sahitya Sammelan, Allahabad, conferred on him the title of 'Sahitya Vachaspati' in 1949. The Lucknow University awarded him the D.Litt. degree (Honoris causa) in 1949. The President of India decorated him with *Padma Bhushan* in 1957. Hazari Prasad Dwivedi was one of those rare litterateurs whose works are hailed as classics in their life time.

*Hazari Prasad Dwivedi Granthavali*, 2 Vols, New Delhi, 1981; *Dharmayug*, 16 May 1982; *Saptahik Hindustan*, 15 August 1982; *Agra University Publication No. 62*, Agra, 1980; *D. P. Saxena, Hindi Ke Pratinidhi Nibandhkar*, Agra, 1976; *Acharya Hazari Prasad Dwivedi : Vyaktitva Evam Sahitya*, edited by Dr. G. C. Gupta, Chandigarh, 1963; *Ravivar*, 17 June 1979; 19 August 1979; *Saptahik Dinman*, 27 May 1979; 3 June 1979; 10 June 1979.

VIRENDRA KUMAR SHARMA











